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ERRATA.

Page 9, line 24, *for* succeeding essay, *read* succeeding essays.
34, line 5, *for* γραμεν, *read* γραμεν.
36, line 14, *for* Eurethmia, *read* Eurithmia.
48, line 19, *for* these, *read* this.
67, line 20, *for* column, *read* columen.
Plate, containing figures 63 to 71 inclusive, should be headed Essay 6 instead of Essay 4, and inserted in the order of the figures.
89, line 13, *for* partibus que, *read* partibusque.
113, line 2, *for* colocatio, *read* collocatio.
120, line 31, *for* setd own, *read* set down.
128, line 18, insert " after propriety.
188, line 13, *for* CXVII. *read* XCVII.
193, line 23, *for* in honestos, *read* inhonestos.
210, lines 21 and 23, *for* meduella, *read* medulla.
241, line 25, *for* our buildings, *read* one building.
252, line 2, *for* proportion, *read* proportions.

Smith .... Arrangement
Diatheseis ... Plan

THE

MUSIC OF THE EYE;

OR,

ESSAYS ON THE

VITRUVIAN ANALYSIS OF ARCHITECTURE.

Hoc lege, quod possis dicere jure meum est.

MARTIAL.

"Musica est scientia modulorum
concinnatorum - Plutarch - περι ευθυμιας
2 Lib: de liber-
Love moves, but increasing with the advance
Like climbing some great Alp - which, tho' the ris-
Decreases by its gigantic elegance;
Vastness which awes - but grows to harmony
All musical in its immensities
L'Byron - On 1st Pete
2 - Landscape

LONDON:
IBOTSON AND PALMER, PRINTERS, SAVOY-STREET, STRAND.

THE

MUSIC OF THE EYE;

OR,

ESSAYS

ON THE PRINCIPLES OF THE BEAUTY AND PERFECTION OF

Architecture,

AS FOUNDED ON AND DEDUCED FROM REASON AND ANALOGY, AND ADAPTED TO WHAT MAY BE TRACED OF THE

ANCIENT THEORIES OF TASTE,

IN THE

THREE FIRST CHAPTERS OF VITRUVIUS.

WRITTEN WITH A VIEW TO RESTORE ARCHITECTURE TO THE DIGNITY IT HAD IN ANCIENT GREECE.

BY PETER LEGH, ESQ. M.A.

" Sunt certi denique fines
" Quos ultra citraque nequit consistere rectum."
HOR. LIB. I. SAT. i. v. 106.

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1831.

ADDRESS.

THE Music of the Ear is the art which treats of the harmony of sounds; why may not, therefore, the art which treats of the harmony of visible objects, be called the "Music of the Eye?" The resemblance of Music to Architecture is traced in these essays, in essay i. sect. 3, and in essay iii. sect. 28: there is, however, a better reason for calling Architecture the Music of the Eye. We learn from Hesychius and other lexicographers, that μουσικη and τεχνη, music and art, were among the Athenians synonymous words; Architecture, therefore, as the most noble art, more particularly deserves this appellation.

Notwithstanding, however, the importance and dignity of Architecture, and many of its respectable and noble professors and authors, it is unquestionably not an art held in the esteem it ought to be: nor is

this surprising: the science, as it is now studied, is mostly confined to copying from antiquity, while the reasons of its beauty are scarcely reflected on, or at least very little further than the mere uses of some of the smaller parts. That a system of servile copying should not be a favourite study, cannot appear wonderful, and particularly among Englishmen, and in these enlightened days, when we pride ourselves in some, I may say many arts, as having even surpassed the ancients.

It is the object of these essays to investigate the principles of architectural beauty, and to form them into a system worthy of the man of penetration, thought, judgment, and taste. It is the object of these essays to show that Architecture is not within the reach of every illiterate mechanic, but that it opens a field to enlarged intellect, and deep research, and that it is full of unlimited novelty and invention.

Such is Architecture: but that the humble efforts of my pen should make this appear, that these my favourite lucubrations should accomplish what was intended by them, I am not so confident as to anticipate, nor am I so vain as to imagine, they will serve any more than as an outline to be completed by the finger of time and experience, claiming to myself only

some title to originality and system, and thoroughly feeling, that it was system alone, that raised Architecture, as well as the other arts of ancient Greece, to the excellence, they had there attained, that it is by system alone we can hope to rival them, and that it is by system alone, that Architecture can keep its triumphant pre-eminence over the other fine arts, or that it can deserve to be considered an art, that enlarges the intellect, assists the judgment, directs the taste, and, to adopt the appropriate language of Vitruvius, an art, by whose principles the merits of the works in other arts may be tried, and examined.

If system then be all, that an art requires to bring it to perfection, how lamentable it is, that so noble an art as Architecture should, in modern days, be without system, an art which as the chief of those arts, which are emphatically called the "peaceful arts," is highly calculated to lead the human mind, (which from its nature must be active on something,) from war and bloodshed, to the contemplation of what will afford unlimited, pleasing, and useful occupation for the mind; nor it seems to me, can we sufficiently despise those, who, while speaking of the late improvements in London, declared Architecture an art only calculated to fan the vanity of the world, not considering that the defects of all arts, innocent

and peaceful in themselves, must depend on a wrong use of them.

For my own part, I cannot help thinking, that the encouragement of an art, of so elegant and fundamental a nature, and so full of endless variety, may be productive of the greatest benefit to society; it may be laying the corner-stone for a multitude of other arts of a peaceful nature, and perhaps, if I may allude to Scripture in a secular work, for the commencement of that period, when they shall beat their swords into ploughshares, and their spears into pruning-hooks; when nation shall not lift up sword against nation, neither shall they learn war any more, (Isaiah ii. 4;) and they shall build houses and inhabit them; and they shall plant vineyards, and eat the fruit of them; they shall not build, and another inhabit; they shall not plant and another eat, (Isa. lxv. v. 21, 22:) or, as Pope poetically expresses it,

No more shall nation against nation rise,
Nor ardent warriors meet with hateful eyes,
Nor fields with gleaming steel be covered o'er,
The brazen trumpets kindle rage no more:
But useless lances into scythes shall bend,
And the broad falchion in a ploughshare end;
Then palaces shall rise; the joyful son
Shall finish what his short-lived sire begun.
Their vines a shadow to their race shall yield,
And the same hand that ploughed, shall reap the field.

Whatever may be said of the opinions of those modern philosopers, who make the period for the completion of those prophesies above alluded to, near at hand, I do not pretend to discuss: but at all events, in whatever age we live, it must be the duty of every man to do all in his power, however little that may be, to promote universal civilization; and from the time I have bestowed upon it, conceiving myself capable of throwing at *least a glimmering light* on the noblest of the peaceful arts, I should feel it wrong to conceal these attempts from the public, though they should be pursued by all the virulence, which *sometimes* accompanies modern criticisms, or though they should be found finally unworthy of attention.

Norbury Booths Hall, 1829.

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A scheme of physiognomy proposed; (42.) the minute features to be observed: (43.) ardour; obstinacy; (44.) sensibility; (45.) perception. (46.) Three propensities, the origin of the rest; (47.) combined, produce rational caution, hope, faith, credulity, enthusiasm, invention, talent, exalted genius, magnanimity. (48.) The three originals, when absent, give place to cruelty, brutality, murderous propensity, shyness, suspicious caution, timidity, and stupidity. (49.) The three originals perverted, produce a miser, deceit, fretfulness, pride, vanity, folly, idiotcy, fanaticism, madness. (50.) Of the arts. (51.) These characters may exist in numerous forms. Examples: sanguine, choleric, melancholic of Lavater. (52.) Imperfection of all rules. (53.) The science of physiognomy of little use in Architecture. (54.) Of pathognomy: Le Brun. (55.) No new science. (56.) Love, admiration, joy, hope, sorrow, sullenness, despair, contempt, malice, anger, hatred, fear, shame, (57.) all very much varied. General form not indicative of either physiognomy or pathognomy. Lasting impressions of the passions; indications of virtue and vice. (58.) Of human male and female figures: (59.) of the male; of the female. (60.) A more masculine variety in fig. CVI. (61.) This distinction introduced into Architecture, and better into ornament. (62.) Circles harmonize with the female form, and ellipses with the male. (63.) How applied. (64.) Forms of children: the circle a primitive form throughout the creation. (65.) These observations of remote use in Architecture. (66.) Of characters produced by single qualities: by form. (67.) Characters produced by proportion: (68.) lightness; (69.) heaviness; (70.) dignity. (71.) Character arising from one principle least pleasing. (72.) Character arising from form and proportion. (73.) Neatness. (74.) Prettiness. (75.) Handsomeness. (76.) Strength: design should be decided, and ample, have straight parts, (77.) neither bare nor crowded; firm, neither heavy nor light. (78.) Solidity. (79.) Of characters possessing greater diathesis. (80.) Greatness. (81.) Great and small are relative terms, which makes rules uncertain. (82.) On the use of sculpture. Modern Italy. (83.) Ancient Greece. (84.) Greatness arises from symmetric diathesis. (85.) Mere size. (86.) The scheme should be great: certain great buildings do not appear great. (88.) We should cultivate all the excellencies: harmony (89.) aids the effect of greatness. (90) Fenestral scheme. (91.) Greatness combined with other characters. (92.) Boldness arises from projecture. (93.) Projecture the soul of the art. (94.) Its importance. (95.) Grandeur differs from

sublimity. (96.) The sublime. (97.) Aristotle: Burke. (98.) The sublime, a combination of the dignified, the great and bold. (99.) Sublime in tragedy, arising from terror and pity. (100.) How so arising. (101.) Modern objections to Aristotle. (102.) Poetry differs from Architecture: sublime genius alone can produce the sublime. (103.) Grandeur less dignified than the sublime. (104.) Beauty. (105.) Burke and others. (106.) Beauty combines the neat, pretty, and handsome. (107.) Richness; (108.) luxuriance; (109.) magnificence. (110.) The sublime, grand, and magnificent, distinguished: these characters have nothing to do with physiognomy. (111.) We cannot embrace all characters: character belongs to talent: (112.) character of ornament should be attended to: (113.) character brought about the same way in ornament as in Architecture: ornament should be curtailed in quantity, (114.) and rendered perfect. (115.) The character of ornament belongs wholly to Architecture.

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ESSAY IX.

CONCLUSION.

SECT. (1.) Architecture a learned science: esteemed in Greece: despised in Rome: worthy of our cultivation. (2.) Recapitulation: fourth essay: foundation, support, shelter. (3.) Arrectarial scheme: fulcimental: archi-columnal: monotrabeal: parieſenestral: sectional: mixed schemes. (4.) Mouldings: ornament. (5.) Fifth essay: eurithm: symmetry. (6.) Simple proportions. (7.) Of deceptions in proportion: fractions. (8.) Sixth essay: diathesis, four kinds. (9.) Contrast of position: of form and proportion: projecture. (10.) Order of conspicuousness. (11.) Application of diathesis. (12.) Seventh essay: distribution; (13.) simple and complex: simple distribution; (14.) Vitruvian distributions; (15.) complex distribution, seven kinds: (16.) complex distribution requires great skill. (17.) Straight and curved appendages. (18.) Contrast should be conspicuous. (19.) Fundamental appendages; (20.) detached appendages and curved wings; (21.) elevated appendages: of the support to them. (22.) Towns, &c. Landscape gardening. (23.) Entrance to houses. (24.) General principle in distribution. (25.) Eighth essay: character; (26.)

should touch the intellect and feelings; (27.) its first essential uniformity. Four kinds of uses: of form; of position; of proportion. (28.) The great variety of characters, and of tastes. Artist should avoid prejudice, and enlarge his mind by study. (29.) Unnecessary to recapitulate part of essay viii. (30.) Characters produced by proportion; (31.) by diathesis; (32.) by form and proportion. An artist will produce a character best suited to his mind. (33.) The noblest characters; (34.) greatness; (35.) boldness; (36) the sublime. (37.) Grandeur. (38.) Beauty; richness; luxuriance. (39.) Magnificence. (40.) Sublime, grand, and magnificent, distinguished. (41.) Imbecility of rules for character: talent the best guide here. (42.) This recapitulation brings all to a focus, (43.) and gives us new powers . *page* 246

THE

MUSIC OF THE EYE.

ESSAY I.

OF ARCHITECTURE IN GENERAL.

"Architectura est scientia pluribus disciplinis et variis eruditionibus ornata, cujus judicio probantur omnia, quæ ceteris artibus perficiuntur opera."—VITRUVIUS, lib. i. cap. 1.

1. OF all the fine arts, none is of so dignified a nature as architecture, none even in its infancy is so important: for though, perhaps, the first attempts of uncivilized time to display a building were rude and uncouth, they strongly partook of the spirit of architecture, and even in their most barbarous state they may be regarded as efforts to adorn one of the necessaries of life: to be one of the necessaries of life, and to combine so completely the utile and the dulce, is a boast, which none of the fine arts but architecture can arrogate to itself. The dignity of architecture.

2. Architecture has been styled the most noble, the most useful, and the most ancient of the fine arts; The most noble, useful, and ancient;

and the queen, and mother of the arts.

and not unfrequently the queen, or mother of the fine arts: that it is the most noble, its extended scale, its lofty and imposing outline, the simple and substantial nature of its materials and parts, and the variety of its characters, appearances, and styles, bear ample testimony: its utility none will dispute: and with regard to its antiquity, it takes precedence of agriculture itself: that it may be fairly called the queen, and mother of the fine arts, may be argued from its principles being, as Vitruvius intimates in the passage I have selected as the motto of this essay, the test of all other arts.

Not an imitative art.

3. Its pre-eminence is perhaps, however, most conspicuous in the circumstance of its being an art perfectly independent of any thing else; in its being, in fact, not an imitative art, but capable of affording us pleasure upon its own rational and fundamental principles: for though (as will be shown in a future essay) imitation comprises a great part of the principles of its beauty, yet we cannot degrade it so far as to call it an imitative art; we cannot say of it, as we do of painting, poetry, and sculpture, that its resemblance to nature is the test of its perfection: in this respect it may be fairly said to have an excellence in common with music; and as an art, seems to be in some measure to the eye, what music is to the ear, as each is capable of amusing its respective organ, without being at all fundamentally aided by imitations; and each is also capable of imitation much to about the same extent, Music, in imitating the passions, as of laughter, anger, &c. or particular sounds, as thunder, waterfalls, &c. and some other

In this respect analogous to music.

things: and Architecture, in imitating various objects in nature, as the acanthus, and other leaves in the Corinthian capital, and other carved details; a scroll of paper in the Ionic capital, in consoles, cartooses, &c.; the corn, and other flowers in pateras, &c. And both Music and Architecture may be made still more imitative, the former by the assistance of poetry, and the latter by the aid of sculpture; but though a poem may be set to music, and a building raised on cariatides, and embellished with sculptured friezes, yet neither the poetry nor the sculpture are essential to these arts.

A Doric temple.

4. A Doric temple, in its simple, grand, and perfect state, stands independent of all imitation: and if we take this beautiful style of building as our guide, we may say that architecture is to the other fine arts, as man to the inferior creation; for it not only owes none of its own excellencies to any of them, but receives contributions both from nature, the *fine* arts, and every other art and science, to render it convenient, beautiful, and comfortable, and fit for the habitation and ornament of society and man.

Universality of architecture.

5. It has been said, that a house is to its possessor an epitome of the world; as within its wall, we would wish to possess every thing, that is useful, ornamental, scientific, or ingenious: its exterior should be therefore worthy so high a title; and architecture should certainly be considered an art worthy of our particular cultivation; nothing, however, renders it more so, than its great universality: it presents itself in every country, and in almost every country it displays a different character, in some degree bending to

National character.

the character of the people in which it exists. The impetuous and active invaders of the North, produced the light, lofty, and imposing design of what is called Gothic architecture; the gloomy Moor and Spaniard, delighted in the horse-shoe arch; the refined and elegant Greek, inspired rather by national taste than national character, produced a style of building wholly superior to any thing else, and as to character, governed by propriety the most refined. It was not the substantial, baseless Doric, that showed them always rigid and austere; nor the Corinthian order, that displayed always the attic salt; but a proper choice of a particular and suitable order, which rendered their buildings always appropriate, and their names immortal. I say, the Greeks were governed by a taste the most refined, which was directed only by the most accurate precepts of propriety, without being carried away into the unlimited extremes of displaying any universal character, to the exclusion of the rest; well knowing that

Gothic. Moorish.

Grecian artists.

The Greeks, their taste.

> Taste, like morals, loves the golden mean.
> *Mason's Fresnoy*, v. 98.

I am aware, that national character has by some been supposed to be a sign of a nation's taste: this I do not think wholly the case: national character is natural to all nations; and in fact, less to those whose refinement, learning, and investigation, have taught them to separate the modes of character, and adapt them to their peculiarities. A nation, indeed, by following any particular art or character, may arrive at great perfection in that most suited to them; as the Ro-

mans, in more modern times, in painting, were masters of the grand, imposing, and austere; while the Venetian excelled in the rich, delicate and brilliant; but the Roman could not admire the Venetian, nor the Venetian the Roman works; while the man of true taste can see the beauties of both, and feel their excellencies. The man of true taste, like a conscientious senator, is endued with an independent spirit, which prevents his being attached to any party, and induces him to follow right, and right only, whether it is derived from this or that source; thus upon the same principle, the same nation, the Greeks, produced both the light and elegant Corinthian order, and the firm and magnificent Doric.

Their independent spirit.

6. In tracing the inimitable inventions of Greece to Rome, we find indeed their proportions followed, and in general their mode of forming the different parts strikingly pursued; but the Roman seems beyond this to have been wholly ignorant of the principles of architecture: in Roman structures, instead of seeing *one character* pervade a building, as of lightness, massiveness, strength, dignity, elegance, or richness, we too often see the Corinthian, Ionic, and Doric, piled one above another, to the utter destruction of all character whatever. Bad architects will, however, exist in all ages and countries, and we cannot with justice say, that the Romans were wholly destitute of good architects; and their national propensity in later times for pomp and splendor, shows itself in their own two orders of architecture, (if we may call them such); for the composite, though not possessing that brightness, chasteness, elegance, and refined grace that the

Roman architecture.

pure Corinthian does, though it is considerably more heavy and clumsy in its capital, and epistyle, yet it certainly possesses a character of massive, and luxuriant *richness* in the fulness of the leaves and volutes of the capital, which is peculiar to itself; but at best its meretricious contours allow it but little merit, in comparison with the Corinthian, its prototype. We must also allow the Tuscan order a character of dignity in its projecting cornice, which, at a great distance, gives it even a nobler effect than the Doric; but the sublime and exalted character of masculine strength, the innate vigour of masterly genius, the variety, refinement, and aptitude of design, and every quality that can enhance effect in architecture, are so conspicuous in the Doric, that there is no difficulty in assigning the palm; though, indeed, a comparison is hardly fair, as the character of each of them is distinctly different, the Doric order displaying the character of strength in the strongest manner, (for here I speak of the legitimate Doric, whose column was only between four and six diameters,) by its solid dimensions, its triglyphs, and its fluted shaft; while the Tuscan displays more a character of imposing and austere solemnity, by means of its projecting cornice, which could be applied only to the simplest design.

Modern architecture.

7. The moderns have borrowed their architecture, till lately, very much from Rome, and have, consequently, followed very many of their errors; but even with the moderns there is a striking display of national character; and we constantly see, that not only there are national styles used, but even in using any of the Grecian orders, one country will design it

very differently from another: even in the common circumstance of a roof, we see that they are invariably more pointed in France than in this country.

8. We might proceed to take notice of the solidity of the Saxon, the lightness and tawdriness of the Chinese, the mystery of the Egyptian, the gloom of the Russian, in their innumerable pear-shaped domes, and many other styles of building, which strongly display national character: indeed, this subject alone would furnish matter for a great deal of curious investigation.

Chinese. Egyptian. Russian.

9. But it is to ourselves that we should turn our particular attention. As architecture is so universal, it must surely be an object worthy of every man of taste and feeling, to promote its excellence as much as possible, that the eye may not be disgusted by the absurdities of ignorance. This, however, is a selfish feeling; we may, however, argue upon public good and public advantage. It will be allowed as a principle, that where the mind is led into a train of just and elegant thinking, or indeed any particular train of mind, it will apply that to every thing. Thus, to take a familiar example, the sailor would talk of starboard and larboard in the middle of a ball-room, and the painter of grandeur of effect, vivid contrast, and fine expression of character, when a house was on fire; so that, if architecture, which so constantly presents itself to us, were in perfection, and generally studied, we might have fair ground for supposing, that national taste itself would be improved; for there is nothing more true than that associated impressions on the mind have a great tendency to pro-

Architecture a universal art.

Associated impressions.

duce a uniformity of character. Thus, the mind accustomed to elegance or deformity in any art, will apply that elegance or deformity to every thing it undertakes. Sir Joshua Reynolds observes to the effect, that a virtuous and truly upright man was most likely to make a good painter. The Earl of Arundel, too, in the time of Charles the First, in still stronger terms enforces, that one who could not design a little, would never make an honest man.—(*Evlyn Sculptura*, p. 95.) Such remarks cannot of course be generally true; for men, on the one hand, do not act always up to their consciences; and on the other, when correct, are often so from interest or education, rather than from natural virtue; and, applying this to architecture, there are many who know how to build well, but, from caprice or fancy, indulge in some palpable absurdity. Nobody will however, deny, that we ought to direct the human mind, and that by so doing, and presenting the mind with a power of attaining excellence in one art, we shall have a fair opportunity of improving other arts.

Sir Joshua Reynolds.

Earl of Arundel.

10. Architecture is, however, an art, more than any other, capable of directing national taste; it is an art, as Addison tells us, (after speaking of the pleasure of sight,) "which has more immediate tendency than any other to produce the primary pleasures of the imagination" (see *Spectator*, No. 415); and therefore, as more forcibly laying hold of the mind, more decidedly capable of leading it. It is an art which Vitruvius opens his work by telling us, in the words which I have quoted for the motto to this essay, is a science "by whose principles all the

Addison.

Vitruvius.

works which are effected in other arts are examined." The beauties of architecture, though it is strange to say they have never hitherto been illustrated, are more easily defined than those of any other; because it is one of its principal perfections, that there be no imperfect touches in it, nothing left, as oftentimes in poetry, painting, &c., to be finished by the fancy of the reader or beholder; it is absolutely necessary in architecture, that every single part (in the façade, at least,) be a whole, and of proper form, size, office, and place.

Architecture important to the man of taste, the artist, the scholar, the patriot.

11. In every point of view, therefore, we cannot but consider architecture, in a land where the fine arts are cultivated, as a study of the greatest importance, and worthy the cultivation of every man of taste, that his eye may meet what is worthy of his mind; of every artist of every description, as the very best foundation for general improvement; of every scholar, as a wide field for the exercise of his mind; and of every patriot, as he would wish to see his own country rank foremost among civilized nations.

These essays treat of the philosophy of the art.

12. As the next essay will briefly exhibit the scheme of the succeeding essay, it may be necessary before entering upon that, to remark, that the reader will not here find what are *commonly termed* the rudiments, but the philosophy of the art; and though the philosophy, which comprises the fundamental principles of the art are in fact, or at least should be considered the rudiments of the art; yet in the present state of the art, the rudiments of this art are too often looked upon to consist in what are termed the five

orders, the mouldings, the received proportions, &c.; this is the discipline of the modern and Roman architect. It may be very well for the student to be acquainted with not only the Roman, but every system of every country, that he may obtain a store of ideas, and be able to apply and understand the principles laid down in these essays; but here he will not find style traced to countries, further than is necessary to illustrate the subject.

The science of an architect.

13. The architect has, however, a great deal more to learn; for as architecture is the queen of the fine arts, as it is the most universal, the most independent, and the most useful of them, the information of the architect should be general, and liberal. Vitruvius mentions a long string of sciences necessary for him; some of them, indeed, such as law, music, physic and astronomy, seem very remotely, if at all, connected with it. Michael Angelo is of opinion, that anatomy is absolutely necessary for an architect to study. How far, and in what way such sciences are to be studied, I leave to more experienced persons than myself to investigate; though there is no doubt, that, as the architect is αρχος τεκτων, or chief artist, his information should be very general; and he should not only be acquainted with every art, at all connected with his own, but also with all arts that are likely to enlarge his intellect, and give him a liberal knowledge of every thing he sees. For the mere common purposes of this art alone, he should be first acquainted with what Vitruvius calls the fabrica of the art, which consists in a knowledge of all arts of every sort, absolutely necessary to a building, all which are

Vitruvius recommends general knowledge to the architect.

The fabrica.

dwelt very much upon by Vitruvius, as well also as by modern writers on architecture; and as these, on account of their great importance in all ages and countries, even when taste has or has not existed, have often been well treated of; and as the greater part of Vitruvius is on these very subjects, it will not be necessary in these essays, which are more upon the composition and design, than the construction of buildings, to give more than a general outline of the fabrica.

14. The fabrica of architecture we may divide, as it has nearly been divided by others, under five heads:—situation, the peculiarities, the work itself, the materials, and the tools or machinery. In the first place, the *situation* may be divided into the situation of the whole, and the situation of the parts; the situation of the whole must be convenient for water, and other necessaries, for building materials, for access, neighbourhood, and many similar things, as health, prospect, foundation, &c.; the situation of the parts respects the necessary site of the kitchen, larder, and library, which should be to the north, the dining-room east, and such like things. Secondly, the *peculiarities* must appertain only to each individual case; thus we must, in a private house, consult the taste, purse, and rank of its owner, in theatre, and churches, the science of acoustics, or the conveyance of sound; in military buildings, the science of fortification or defence; in bridge-building, the theories of equilibration. Thirdly, the *work itself*, or what may be more *particularly* called the *fabrica*, will lead us into the contemplation of the best mode of constructing the different parts, as the

Situation. Peculiarities. The work itself. Materials. Machinery.

walls, stairs, chimneys, shores, and drains; we here find the necessity of being acquainted with the arts of the carpenter, bricklayer, mason, painter, and in short every art that is called forth in the completion of the house. Fourthly, the *materials* should be attended to, the cement, stone, bricks, timber, and roofing. And fifthly, we are not to consider it unworthy of an architect to direct his attention to the very *tools* and *machinery*, all which he should be well acquainted with, from the trowel, hammer, and gimblet, to the crane, pile engine, quadrant, theodolite, &c., which, besides hundreds more, are all used in some way or other towards the attainment and perfection of a complete architectural work.

15. It is impossible to close this essay without remarking, that however dry the studies above enumerated may appear, they must be surmounted by the complete architect. The science of the beauty of architecture, will at first appear as dry as the science of the practice of architecture; the former, however, will throw open new light, and new interest upon the student: for while the latter may be acquired by any plodding student, or common mechanic, the former is the sole province of a feeling, enlightened, and thinking mind.

END OF THE FIRST ESSAY.

ESSAY II.

THE OBJECT OF THESE ESSAYS.

"Interdum vulgus rectum videt; est ubi peccat."—Hor. Ep. i. v. 63.

A reverence for antiquity.

1. Upon the term ancient we have ever been accustomed to look with the greatest reverence and esteem; this feeling is indeed almost carried to excess: our ancestors are often looked upon as giants, and their works as types of every thing, that is excellent; but however extravagant our notions may be, the principle is good—the antiquarian is without doubt, a most useful member of society. In five thousand eight hundred and odd years, since the foundation of the world, it would be wonderful indeed if many geniuses had not existed; and it is the noble office of the antiquarian to lay before his contemporaries the riches of so many past ages. In such an extensive period there must have been some bright spots; and as the stars in the vault of heaven direct the mariners to the golden mines and spicy shores, so these bright stars of antiquity will direct us in the deep mines and intricate mazes of science, and the grateful and pleasant empire of taste.

Very useful.

Antiquarians in various arts.

2. But to look at so wide a field in all its varieties, and to embrace all its perfections, would be a task more than the mind of one man could perform; we therefore find in antiquarians various tastes, propensities, and turns of mind; one is fond of ancient coins, another of ancient typography, another of old pictures, another of the relics of sculpture, and still a greater number of the relics of literature; for the Latin and Greek scholar (though not generally so considered) is to all intents and purposes an antiquarian in language. Of the relics of architecture we obtain a correct knowledge, by the delineation and measurement of those, who have seen them: the architect must feel thankful, that there are many antiquarians in this art also; there are many who have been to the very spot where architectural remains are, and have brought thence, and laid before the public full descriptions of the works, good or bad, that have existed in past ages: and here let it be remarked, that the architect has a great advantage over the painter and sculptor, inasmuch as he can form a complete idea of any architectural work by a correct delineation and measurement; whereas the painter and sculptor must actually see the production, as neither a copy nor a cast, especially the former, can give any thing like a correct idea of the original. With such advantages therefore, the architect may more easily, and should, become acquainted with every kind of building, that ever existed; for by studying all the works of every age, and every country, he will acquire a store of ideas, which will enable him to compare, and judge correctly of what is really

In architecture.

Advantage of an architect.

Necessity for extended knowledge.

excellent, and to improve what is deficient; but in order to compare, select, improve, and investigate the real beauties of the art, he must lay a firm foundation in fixed and undoubted principles. It may be very well to say that such and such buildings existed at such and such periods, in the time of Pericles or Alexander; but the professed architect should be able to point out in what consisted the principal excellencies of those periods; and though the pursuits of the antiquarian are so useful, that science could never advance to any great perfection without them, yet let not the architect be so far an antiquarian as to hoard up matters curious only for their antiquity; let him rather make use of his reason, and judgment, let him, from the principles he has established in his own mind, and from the store of information the antiquarian supplies him with, let him digest and embody all that is united to the purposes of the art.

Fixed principle necessary to all sciences.

3. The necessity for fixed principles must be apparent to every body; and it is only because we have such exquisite examples of the works of the refined periods of antiquity as our guides, that no one has thought it necessary to bring to a focus the principles upon which their excellencies depend. Every architect can no doubt descant on their beauties, and is very likely governed by principles very like those which I would here wish to investigate; but I am not aware, that the science has, ever since the time of the Greeks, been reduced to a scientific and regular system; and yet I cannot entertain the least doubt, as will appear in the next essay, that the Greeks must have been governed by fixed principles, un-

known to us. Let it, however, be remarked, that when we talk of a science being governed by fixed principles, we are not to understand that such science is so far governed by them, that they will embrace every contingency. Principles can only take a very general outline of a science; and a noble architectural luminary of North Britain expressly says, "No general rules for any practical art can be fixed from abstract principles;" for if we were to attempt to fix general rules for every contingency, volume upon volume would not embrace the subject: but though the rules of a science cannot be *fixed*, there is no doubt they must or ought to *arise* from abstract principles; or, as the same author very justly observes, "from those qualities which have been found universally to please;" which can be no other than abstract, or universal qualities or principles.

The fixed principles cannot embrace every contingency.

4. In poetry and the drama, the general principles by which the Greeks were governed are handed down to us by Aristotle: it is but therefore natural to conclude, that as they excelled equally in all the arts and sciences worthy of a civilized nation, they were governed by fixed principles in all; but the strongest presumptive evidence of their being governed by fixed principles in architecture, is the immense variety in the different specimens even of only one order; by which it appears that they were not, as many modern writers would make it necessary to be, governed by any regular system of designing one order; but that they looked to the general rules of architecture itself, by which means they were enabled, even in the same order, to produce the most opposite

Aristotle. Principle of the drama, &c.

Greeks had, perhaps, principles in architecture.

Its variety an argument.

effects. Hence we find, that in the different specimens of the Doric order, some are light, some massive, some imposing, some rich, and some elegant; nor did they consider, that there was but one way of producing these characters; for they have invariably taken into consideration, that if the situation of a building was high or low, in a town or in a plain, it would require more or less relative altitude in the supporting parts, to give it proper dignity, or more or less finish, or more or less prominence, according to the nearness or remoteness from the eye of the spectator. All these things show that their principles were of the most sound and rational kind.

Its perfection another argument.

5. But there are still further considerations; for if we look back to the period when neither the Doric nor the Corinthian order were invented, how could we suppose, that trabi-columnal architecture could ever arrive at that beauty and perfection, at which it has arrived, without some principles very superior to our own? or how can we account for the modern and arch styles, which are very numerous, and capable of great beauties, never having arrived at perfection, but for the want of some rational principle? I have occasionally met with persons, who, when you ask them how trabi-columnal architecture arrived at such perfection, will tell you that certain forms, certain proportions, and certain arrangements, have been found to please, and therefore have been adopted; which is little better than saying, that these orders were invented and brought to perfection by chance; as if experiments had been made, and at length some lucky wit, he did not know why, was fortunate

Perfection cannot arise from chance.

enough, in *numerous instances*, to hit on the true effect. How, let me ask such a reasoner, is it, that we do not trace such progressive improvement, which is certainly not the case, in Greece? for, various as the different specimens of the Doric, for instance, are, each of them is perfect in its particular character, and in each of them the full vigour of genius is strikingly displayed. Such reasoning must indeed necessarily fall to the ground directly we consider it; for what can be more absurd, than to imagine, that in thousands and ten thousands of cases, in this and other arts, the Greeks have always been lucky in hitting upon the right plan, merely by chance, without any rational principle whatever? Every body must see the impossibility of this. Notwithstanding this, it must be admitted, that in some, perhaps many instances, the man of taste and genius, in matters where no Aristotle has been before, satisfactorily to pave the way, may try many experiments, till he arrives at the most pleasing effect; but he would not even arrive at this, without some principle of his own; for the very circumstance of his being what is called a man of taste, shows that there must have been some standard, or at least some system of feeling, more refined than that of other men, to constitute that taste. He may, perhaps, say he has no principles, because they are so engrafted into his very feelings, that he can neither analyse nor describe them; and there can be no doubt, that if the man of taste, when he is composing and putting parts together, were only to ask himself, why such and such things are more pleasing than others, he would at length form to himself a code,

The man of taste is the man of principle.

which would be alike useful to himself and others; he would lay a foundation by which he might improve even on what he has already done; he might then establish principles similar to those, by which the Greeks were governed, all of whose architects displayed equal excellence, without servilely copying each other.

The universal excellence of Grecian architecture, a proof of their having principles, though they borrowed ideas from other nations.

6. This brings us to the consideration that the prevailing excellence among them is a very strong proof that they were governed by some principles of a superior description. It is not to be disputed, that other nations afforded them ideas: but how beautifully are those ideas made their own; how magnificently does the most clumsy in their hands put on the most splendid appearance! but whether the Corinthian and Doric orders may trace some of their forms to the building at Apollinopolis, and Latopolis in Egypt, or to the simple Vitruvian story of Callimachus and the flower-pot, how exquisite is the completion of the idea, how sublimely does it soar above every thing conceived elsewhere, and how beautifully have their adoptions and selections been directed to produce all that is simple, noble, and appropriate! But how are we to account for this, but from their proceeding upon principles superior to those of every other nation, by which they have produced works which ever must be the delight and admiration of every feeling and enlightened mind?

We must look to reason and common sense.

7. We must indeed look much further than chance, or experiment, for the principles of the perfection of Grecian architecture; and if we would apply those principles to other styles, we must look to reason and common sense for the fundamental rules of effect. It

was upon reason and principle that every thing that was excellent in Greece was founded; it was to the mind that all their efforts tended; and the more we consider and examine their specimens, the more shall we be convinced, that of the real principles of architecture we know nothing, that the Greeks had reduced architecture itself into a science, while we have only made a science of their designs that they proceeded upon broad and rational principles, we on confined and imitative. Without certain rules we cannot even imitate what they have left us, since in many cases, what is appropriate in some circumstances, may not be so in others; but even if we could content ourselves with servilely imitating the ancients, how can we call this a knowledge of architecture? Was that the way the Greeks arrived at the invention of what we now consider the *ne plus ultra* of the art? or is this worthy the professor of the queen of the arts?

We cannot even copy without principles.

But even if we could, copying is unworthy this noble art.

8. With a full conviction, therefore, of the necessity of some rational principle of effect, it is the object of these essays in some respect to supply that great desideratum; and though such an investigation must necessarily be totally original, yet having been thoroughly convinced, that the Greeks were governed by principles of which we know nothing, and conceiving it very possible that that incoherent string of terms used in the second chapter of Vitruvius, which nobody has ever been able to explain, may, perhaps, be the only existing remnant of those principles and ancient theories, I have ventured to hope to succeed in interpreting, and engrafting them in the following essays.

Ancient theories.

9. The want of principles has produced a great

Modern theories.

number of different theories on vertu. We see one set of men, who probably consider themselves as the *orthodox* in taste, who will have nothing but the pure Grecian, who consider innovation bad, merely because it is innovation, though it is well known that there are many innovations introduced by Inigo Jones, and other architects, which are truly beautiful, and make it manifest, that they have formed in their own minds correct principles of taste. Still, however, we must undoubtedly give great credit to the orthodox virtuosi above alluded to, as they are the rocks and fortresses of true taste, and keep up in the world a due respect for what has never been surpassed, and it is not otherwise than a matter of some consequence, that they have lately changed from the admiration of Roman to that of Grecian architecture.

Orthodox Grecian.

10. A second set of cognoscenti we may call *periodists*, who blindly and inconsiderately follow such and such an old style of building, because it existed at such a period. I do not mean to find fault with those who restore an old house to its original state, though even this might often be well, and better, avoided ; but those, who raise a building from the very foundation in some antiquated style, merely because they have authentic documents to show how houses were built at such a period. I have often wondered, that these sort of persons have never thought of building a house with horn windows and mud walls, which does not seem much more absurd than building a house in the style of a period when architecture was quite in its infancy, as in the Gothic, or what is called the national style ; which, as it existed and

Periodists.

had its origin mostly in the dark ages, every glaring absurdity will no doubt have a type, and, therefore, among the persons we are speaking of, a follower. Absurd, however, as the *extreme cases* of this kind are, we can only imagine, that as there are certainly great beauties in the Gothic, mixed with great absurdities, a want of sound principles and power of selection have been the main cause of this irrational system. This, however, we ought not so much to find fault with, for people cannot fairly be blamed for science which they have no means of attaining: the absurdity of the thing is, the reasons, which may sometimes be heard even from distinguished men, for their implicitly following these ancient styles. Their cogent and scientific reason is, that they do it to avoid anachronisms, a reason so completely without meaning, that it seems wonderful it should ever be conceived; for what, let me ask, can architecture have to do with anachronisms? Is architecture intended, like poetry, to give us a narration? Is it to portray the passions? Is it founded upon time? Or is it even to represent any animate or existing production in nature? If it is, then I will allow such reasoning a place. In poetry, painting, and sculpture, which are imitative arts, it is desirable, notwithstanding Virgil's authority to the contrary, that the historical or natural representation, which each of them assume, should be supported by every concomitant which existed at the time it really took place—that Cicero be not habited in a judge's wig, nor Cato like a modern dandy. But in architecture the case is quite different: if we trace architecture from the begin-

No anachronisms in architecture improperly so.

ning, we cannot go a single step without finding, what according to the strictest definition, are anachronisms: how, for instance, was ever the Corinthian order itself invented, but by borrowing and combining the hints and inventions of different nations? It is very true, had these borrowed forms been combined by persons unacquainted with the principles of the art, they would probably have been accompanied with every gross deformity, with a want of simplicity, a want of uniformity, and every other excellence.

Architecture arises from anachronisms, which are useful to the art.

11. But in the hands of the ancient Greeks, in the hands of those, whose principles of composition were founded in reason, these anachronisms, or this borrowing from the ideas of other ages, becomes the very source and spring of all their variety; and when restrained by proper rules, puts on that beauty and perfection, which baffles all attempts to surpass, and even conceals, or, at least, metamorphozes the forms borrowed, so far, that it is even difficult to trace them. And indeed there can be no doubt, that whether an artist aims at displaying the style of only one particular age or nation, or whether he culls from the ideas of many, without the aid of rational and fundamental principles, he is equally in danger of producing the most glaring incongruities.

Superiority of the Greeks in composition.

12. A very opposite class of artists from those we have considered, and who, equally with them, stand in need of some principles of composition, are the innumerable varieties of modern innovators: let me not, however, be supposed to check invention. The mind of man is constantly on the stretch for something new; and the more we consider this noble

Innovators.

art in a fair and liberal way, the more we shall see that it is not to be wondered at, that there are so many who seek in it for novelty; for there really seems to be no limit to invention in architecture: yet how constantly do we see, among the novelties of the day, the most trivial and absurd inventions, which, had they been directed by a rational scheme, might have done credit to the daring genius, that would thus launch out of the common and beaten track.

Com-pounders.

13. But besides the innovators, there is a very large and ancient class of architects, whom we may call *compounders*, who put order upon order, and style upon style, and crowd the whole together in such an unmeaning way, that the whole character of each part is lost in a kind of patchwork. There is no doubt that styles may be combined, but to do this well, is the most difficult task an architect can undertake; as it is evident, that if we indiscriminately combine opposite characters, without proper repose to relieve the eye, we destroy the greatest beauty architecture is capable of.

The best architects, systemizers.

14. There can, however, be no doubt, that the best architects, in all ages, have been regular systemizers, and have followed a scheme of their own of rational principles; it is those, therefore, who will be best able to feel the importance of the subject of these essays: and if the treatment of this subject does not come up to the scheme their minds have formed, they will at least see the necessity of investigating it, and improving it; and though those, whom I have above called orthodox imitators, will in a

system, if it be good, see a satisfactory and philosophical reason why what they admire pleases them; and though the periodist will, by the same means, be able to fix on the best examples which are to be found in that antiquity he has so long blindly followed; and though the innovator, however inferior to the bold and perfect genius of Greece, may, by regular principles, give force to his invention, and energy to his design; yet it is the systemizer alone, that can derive the proper advantage from a concentration of important theories: to him, therefore, I would appeal in the present undertaking.

The mutual dependance of the principles,

15. Every one must be aware, that in any science, *all the leading and important principles intimately depend one on another;* and that they are excellent only in respect of *their relative use and importance.* Now though many architects may have formed schemes, or rather, loose and desultory theories, upon the reasons of architectural beauty and perfection, yet if they are not all laid before them, if they are not all brought to a *focus*, it is impossible they should wholly be governed by them, or that they should be at all able to form a correct idea of their relation one to another: this affords us an additional argument for entering upon this subject.

particularly in architecture.

16. The intimate dependance of principles one on another, is more particularly the case in architecture; those, therefore, who having formed various ideas of the principles of the perfection of architecture, have not arranged those ideas together, will too frequently either acquire wrong notions, or let some particular opinion, (perhaps good in itself, if properly balanced,)

Individual styles.

take the precedence of all the rest. To something like this, we may trace the error of some of the most celebrated architects: hence Michael Angelo, in his architecture, and his opinion on architecture, has a constant reference not only to human proportion, but even anatomy, which destroyed his notion of utility, uniformity, and character. Vanbrugh had too great a respect for utility and strength, which in his productions occasioned heaviness. Chambers was too minute in studying the character of prettiness and elegant proportion, which often destroyed utility, uniformity, and grandeur. Inigo Jones was fond of slender and elevated proportions, which were sometimes inimical to the character of strength, and more frequently of grandeur and dignity.

Principles would perfect individual tastes.

17. Many other instances might be brought, in which the most celebrated architects of modern times have had a tendency to one theory, to the exclusion of the rest; whereas had they been governed by some fundamental principles, the tendency they show to some particular excellence, would perhaps have made itself conspicuous rather in bringing to perfection some particular character. The architecture of Michael Angelo, instead of being crowded and unmeaning, would have been noble and appropriate: the heaviness of Vanbrugh might have been refined and manly strength; the prettinesses of Chambers, which are often crowded and uncharacteristic, might have been graceful and dignified: and Inigo Jones would have let the elegance of some of his inimitable designs pervade the whole, instead of detached parts, of his buildings.

18. It is, in short, a regular, systematic, universal, and scientific arrangement of important theories, well weighed, compared, and modified by each other, that can alone establish the restoration of architecture, that can lay the foundation of such a classic mode of design, as shall not only direct us in the application of classic invention, but in the completion of every possible style. It is by this only that we shall be able to appreciate real excellencies, to make a proper use of every hint, and improve upon every invention; to reduce to a simple and scientific scheme, the hitherto (where they exist) ungovernable wanderings of fancy, to bring to perfection the inventions of unlettered nations, and from the wild efforts of savage architecture to raise the proud and stately temple. Recapitulation.

END OF THE SECOND ESSAY.

ESSAY III.

THE VITRUVIAN ANALYSIS.

" Felix qui potuit rerum cognoscere causas."

Beauty undefinable.

1. To give a general and complete definition of so abstract a term as *beauty*, so as to explain its essence, would be utterly impossible. If we attempt to consider it, we find it even difficult to embrace it in one idea: the beauty of a rose is totally different from that of a song; the beauty of a song from that of a poem; and this from the beauty of a picture; nay even the beauty of a male countenance is very different from that of a female countenance.

Burke.

2. Even Burke has not attempted to define beauty; he has sported round the flower, but has found it impossible to extract its honey: he tells us that one of the most *essential qualities* of beauty is smoothness; but this is going a very little way towards a definition. There is no doubt that that bust of a beautiful woman, which is smooth, clean, perfect, and of the best materials, is more pleasing and attractive, than a bust from the same model, which is rough, dirty, imperfect, and of bad materials; but the reason

of this is simply because the mind of man delights in perfection, and because the intrinsic merits of the bust are more conspicuous in the first, than in the last mentioned state; but smoothness or clearness, does not lead us at all nearer to the reason, why one bust, which is smooth, clear, and perfect, is more or less beautiful than another, which is equally smooth, clean, and perfect: this depends upon the harmony of forms, the combination of different curves, the general and particular proportion, the prominence, relief, style, and character of the features, the position and general airs of the whole, and (in a living subject) upon the tint, complexion, and harmonious delicacy of the parts, besides other qualities, which the eye of taste feels without being able to explain; so that it is evident, that it never was Burke's intention (who must have been acquainted with these circumstances) to define beauty, in the passage above alluded to, but merely to point out some of the essential qualities, in which it was distinguished from the sublime, to which it was his object to oppose it. Nor let it be supposed, that it is my intention to give a general definition of beauty.

Character.

3. It may be necessary, in the essay on character, to look more minutely into some of its qualities as respects architecture; but in this as well as every other art, we shall find great difficulty in examining its qualities, without a minute acquaintance with the art itself; for we shall find, that in the same art there are different kinds of beauty: thus, in architecture, the beauty of the Corinthian, and Doric order, and of the Saxon, and Gothic styles, are all distinctly different.

Different kinds of beauty in the same art.

A variety of things to consider.

4. In pursuing this investigation, therefore, we must first accurately examine the principal foundations of the art; 2ndly, we must procure for our ideas, general, but distinct and defineable terms; and 3rdly, minutely consider all the shades of difference in the art itself. Many have generalized, without analyzing, having used general terms without decomposing their subject, which must necessarily lead them to wrong conclusions; others have both generalized and analyzed, but for want of well defined terms, have confused themselves and their readers, by making deductions they never intended, and being led unavoidably to support them by false arguments.

Difficulties of my task.

5. Let me not, however, by thus pointing out the errors of others, be thought to insinuate, that these essays are free from their faults: I only mean to point out the difficulties of the task, and I must confess, that, imperfect as I feel my efforts to be, a great deal of thought, many different arrangements, and much observation at all times, and in all places, has been expended upon them, before I could arrive at any thing like a satisfactory division of this subject; and it is in the progress of such mental digestion, that I have been led to imagine, I have discovered an explanation of the six terms used in the second chapter of Vitruvius, which as yet have never been explained.

Vitruvius seems to give three divisions of the subject.

6. It is in the first, second, and third chapters of the first book of Vitruvius, that any thing like an analysis of the art is attempted; and it would appear at the first contemplation of them, that he had given three distinct divisions of the same thing; but this

was most probably not his object; for had it been, he would have said, this is the division of one person, this of another, and this of a third: as, therefore, this is not the case, we must proceed upon a different supposition. Vitruvius is undoubtedly very obscure, and nobody, who has not investigated the general principles of design, could have the slightest chance of discovering his meaning in these three chapters: whenever it has been attempted, the explanation of Vitruvius has invariably led to the conclusion, that some of the terms being synonymous with others, were to be excluded; we can hardly, however, suppose that Vitruvius wrote nonsense merely for the sake of writing nonsense. We may, I think, come to a more rational conclusion; and whether Vitruvius understood what he was writing, or not, there can be little doubt these terms had, some time or other, their destined meaning. The perusal of Vitruvius points him out as nothing more than a compiler: he seems anxious to hand down to posterity all that was then known of the art, and these terms may have been common in the mouths of the Greek artists, then so generally employed in Rome, and so notoriously jealous of communicating their knowledge to the Romans; this, therefore, may have accounted for his setting out with giving as much information as to the analysis of the art, as he could at that time collect: and as a further proof, that he, from not understanding these terms, was not in the habit of making use of them himself, we find, that none except symmetria can be traced in any other part of his work.

Vitruvius obscure.

A compiler of what perhaps he did not know.

His analysis important among the Greeks.

7. Under the supposition, therefore, that great importance was attached to this analysis by the Greeks, it becomes interesting to endeavour to give some rational form to it; and, though the following the explanation of Vitruvius, would only lead us into a confusion, which would annul the importance of the subject, yet the close examination of the mere Greek words he uses, may be of great service to us, and perhaps bring us to the conclusion that the scheme was rational.

1st Chapter of Vitruvius.

Fabrica and ratiocinatio.

8. In the first chapter of the first book of Vitruvius, architecture is divided under two distinct heads, where he says, "Ea nascitur ex fabricâ, et ratiocinatione:" this is a most rational way of distinguishing that part of the art, which belongs to the common builder, and that, which belongs to the architect, in fact, that, which looks only to the manual art and labour, and that, which makes the contemplation of its features a pleasure to the mind. Though Vitruvius sets out with this excellent division, he most unquestionably, in his explanations of the *fabrica*, confuses it a good deal with the *ratiocinatio*. It is not, however, essential to follow him here: an attempt to divide the fabrica under five heads, is made at the end of my first essay. The ratiocinatio comprises the real principles of pleasing effect in the art, philosophically considered; and this is the express subject of the following essays.

2d Chapter of Vitruvius.

9. Having given thus a general division of the subject into the two heads of ratiocinatio and fabrica, he proceeds in the second chapter to a more particular division of the subject; and here let it be re-

marked, he uses the word *architectura*, and no doubt, in his conception, he meant architectura, as he confuses the ratiocinatio and fabrica together, in the subsequent explanation. Among the Greeks, however, I am inclined to think, these terms applied only to the *ratiocinatio of architecture:* the words of Vitruvius are these: "Architectura autem constat ex *ordinatione*, quæ Græce ταξις dicitur, et ex *dispositione* hanc autem Græci διαθεσιν vocant, eurithmia, symmetria, et decore, et distributione, quæ Græce οικονομια dicitur." Each of these terms will form the head of a separate essay, where the matter left us by Vitruvius, will be discussed as it occurs.

The ratiocinatio analysed.

10. Having in the second chapter analysed the ratiocinatio, in the third he proceeds to analyse the fabrica; he only divides it, however, into three heads: it will therefore be necessary to account for the subdivision into five, which I have adopted in the first essay.—Vitruvius's division is into œdificatio, gnomonice, and machinatio: the œdificatio will embrace what relates to the *work itself*, and the goodness of the *materials;* about this word, therefore, there is no manner of doubt. The word gnomonice might however create a difficulty; it is like many other words of Vitruvius, used in a technical, rather than a common acceptation: this is common in all sciences; thus, a terrier among lawyers is a schedule of lands, among country people, it is an earth dog. So of the word to discharge, which, besides its various meanings on this side the Tweed, in Scotland means to charge not to do a thing; there a person is discharged from committing a nuisance: many other

3d Chapter of Vitruvius.

The fabrica analysed.

Œdificatio, or the work itself and the materials.

Gnomonice.

cases of the like kind may be found. As to the word gnomonice, we cannot for a moment suppose it means dialling in this passage, though used in that sense in another part of Vitruvius's comprehensive work: it appears more probable that, being derived from γρωμων, cognitor, it means nothing more than that part of the fabrica, which results from the mind; it will therefore comprehend all that relates to the situation and *peculiarities*, (see essay i. sect. 14;) as the former require great discretion in fixing on a proper spot, and the other is no less the result of information and circumspection. Machinatio, which is the third head of Vitruvius's fabrica, evidently relates to the tools or machinery; which is the last of my five heads in the first essay.

Or the situation and peculiar science.

Machinatio, or the tools and machinery.

11. I now return to the ratiocinatio of Vitruvius; and shall give my own division of the subject, which will comprise the following essays: the relation which any of them have to Vitruvius's division in the second chapter above mentioned, will appear in treating of each head. Before, however, we enter upon this, it will be necessary, in order to lead to the subject, to look a little into the nature of imitation, which though it has but little to do with architecture, seems at first view to be so likely to lead us into wrong conclusions.

Of ratiocinatio.

Imitation.

12. An attempt was made in the second essay to show, that architecture is not an imitative art; and it is a matter of astonishment, that, by any thinking man, it should have been classed as such. Imitation, as applied to art, implies a close resemblance to some object, or action; as we have in poetry, painting, and

sculpture, an imitation which is obvious to the most ignorant and cursory observer; but in architecture and music there is no such thing. Architecture not imitative like poetry, painting, and sculpture.

13. Those who view this art in a desultory, or chimerical way, without investigating its real and rational principles, are apt to be led away by the first idea; and as imitation is the main spring of the other fine arts, they are too apt to consider it so of this. We should not be led away by fancy, or indolence.

14. Though architecture, however, has not its main spring in imitation, yet imitation enters into its composition in two ways. Two modes of imitation.

15. An imitation of utility is the first and most important kind of imitation which belongs to architecture; the useful appearance of the members of architecture is, however, as often a reality, as an imitation, and the nearer it approaches to a reality the more noble the effect; though inasmuch as in many instances the pillars, consoles, and cartooses imitate a support, to which they do not really contribute, we may safely affirm, an imitation of utility enters largely into the art. This being of the greatest importance, will be treated of first. Imitation of utility.

16. The second way in which imitation is to be found in architecture is in the imitation of natural objects, as of the Acanthus leaves in the Corinthian capital, the scroll in the console, cartoose, and Ionic volute, the flower in the patera, &c.; to harmonize, however, with the dignified outline of architectural design, these imitations are necessarily not very close; and as in the best specimens of the Doric order, this kind of imitation is not to be found, we of course cannot consider it as an essential to the art. Both, how- Imitation of natural form.

ever, of these kinds of imitations, will find a place in the next essay, which will treat of forms, and their uses, comprised under a *word* to which the Vitruvian analysis seems to direct.

1. Utility.

17. This *word* is taxis, or utility. We shall in the next essay have an opportunity of seeing why it is probable that the meaning which the ancient Greek architects attached to ταξις was probably that which forms the matter of that essay: we shall there consider the useful forms, and useful divisions of the art.

2. Proportion.

18. We secondly come to the proportion of forms. This subject is admirably divided by Vitruvius, and probably the Greek architects, under the two heads

Eurithimio and Symmetria.

Eurethmia and *Symmetria*, which will of course both be comprised in the same essay.

3. Disposition, or

19. Next to the proportion we come to the *disposition*, or effective arrangement of forms in a style: this may be considered as producing those well-known qualities, contrast, relief, repose, &c., by means of fixed principles, which more perfectly display the different combinations, modes, and orders of building, and, as we shall see, may fairly be considered as synonymous with the Vitruvian διαθεσις.

Diathesis.

4. Distribution.

20. After diathesis, or the effective arrangement of forms in a style, comes the *distribution or arrangement* of a building, or buildings: this is not precisely Vitruvius's definition of it; but the reasoning on this subject will appear in its place.

5. Decor of Vitruvius.

21. Decor, which next draws our attention, is a vague and general term; and though it may be applied to almost any thing, we may, in consequence of part of Vitruvius's explanation of it, which will be noticed

in the essay that treats of it, apply it to *uniformity* and *character*, the latter of which will open to us a very large field, and be a means of affording a great scope to the genius of the architect. Character.

22. These five heads of Vitruvius will, in fine, if properly understood, give us the real principles of composition; and as they intimately depend one on the other, should be felt by the architect in all their force before he either attempts to invent or compose. Importance of these heads,

23. As to the arrangement, or order, in which these heads succeed each other, as it is different from that of Vitruvius; it can only be said, that it is that which appeared most natural, and of course, as the whole system is a new modification, a writer is at liberty to adopt that arrangement, which suits his mode of treating the subject; and indeed it seems impossible to discuss the diathesis without previously treating of proportion, which forms one of its modifications, or the decor, without previous acquaintance with all the other excellencies. and in this order.

24. In the course of these essays, Burke and other writers, whose ideas affect this subject, will of course come under our observation; but there is yet one writer, whom I do not so particularly mention, because his subject does not immediately interfere with mine; it will make no difference to this system, whether his notions are right or wrong. Still, however, as his writings might tend to reduce all these essays into one general principle, and as that would defeat, in some measure, what seems so desirable to be enforced, the peculiar existence of these principles, which, though intimately dependent on each other, are in them- Of modern writers on the theories of taste.

Pleasure derived from the association of ideas.

selves perfectly distinct, it seems desirable to take this opportunity of looking into the system of the *association of ideas*, upon which some readers of his work might be induced to build all our sensations of pleasure. There can be no doubt that the highest relish, nay, even the existence of some of the most refined pleasures, are derived from this source; there is, indeed, scarcely a more moderate pleasure of sight, that has not in its composition very largely of the *association of ideas*: it is no wonder, therefore, that either a writer or reader should be argued into a belief, that it was the origin and sole mainspring of beauty. Several writers, however, have endeavoured to controvert this opinion, by instancing pleasing objects which have nothing of the association of ideas in them: but in these attempts they have not very well succeeded; there are so many instances in which the association of ideas occur, that the arguments of this author present a formidable barrier in every attempt so to confute them. Perhaps, however, this is not the way to attack the system, if the outposts are pretty well guarded: we must endeavour to give him check-mate, where this formidable mode of defence is useless. Though, however, it is for the sake of truth, and not for that of argument, that this attack must be made, it seems almost to be regretted, that so elegant a system should be defeated, a system so full of what no doubt affords us many refined pleasures; but the fact I fear is, that when we come to look at the argument as it stands, if I may be so bold as to say so, it involves an absurdity in its very existence. The

A prevalent system,

but absurd.

ideas, the association of which cause pleasure, must be either any ideas, or pleasing ideas; that they are not any ideas, will probably be readily admitted, as no one would suppose pleasure to exist in any combination or association of the ideas of a dunghill, a tripe-shop, or an ill-natured, ugly old woman: if, then, they are pleasing ideas, we come to the manifest result, "that pleasing ideas arise from the association of pleasing ideas."

25. It is needless to comment further on this, as it is evident we want something to account for the existence of these latter pleasing ideas, which necessarily induces us to think there are some fixed principles which are as capable of pleasing the organs of sight, as there are that please the organs of taste, smell, and hearing. Fixed principles.

25.* These latter are, perhaps, founded upon principles, not so obvious to our reason, as to our senses. We cannot define what a pleasant smell is, but we know it, and we know, that there are several distinct from one another; we assign an idea to it, but its nature is so occult, or, perhaps, the nature of the organ of smell, that we cannot define it, or give any person an idea of smell in any other way, than by telling him it is like a rose, or a violet, a pig-sty, assafœtida, &c. &c. Perhaps if we had microscopes of inconceivable power, we might find something different in the shape of the particles, which compose a smell: we might find something in the organ of smell, capable of being operated upon in different manners; if we could do that, we might be able to define a smell from its real nature, without having recourse to similies; but we Of the smell.

may as well expect to do this, as to count the inhabitants in the moon, or tell the nature of the spots on the sun.

The taste. 26. The same observation will apply to the taste of our palates; this is equally hidden, though we are so far certain of its existence, that a good receipt for a dish, and a discerning cook, are both capable of giving a relish to that organ.

The hearing. 27. With regard to hearing, we are nearly as much in the dark, though this has the advantage over taste and smell, that we can classify the different effects on the ear; and though we cannot define them any more than smell and taste, by showing the manner in which they operate upon our nerves, or why a certain order of sounds please, we can by means of the powers of classifying them, talk of the tonic, mediant, dominant, &c.; and by means of an infinite variety of combinations of eight sounds, and their different kinds, and by means also of the rules of Music. music, (which are as well known as the rules of Architecture might be,) we obtain a pleasure for the ear far surpassing either that of the nose or palate.

The eye. 28. The eye, which is the organ to be pleased by the science, which we are at present about to investigate, has a much larger range for its amusement, than the three organs we have been considering: (not to mention the works of nature) art alone is capable of affording pleasure to the eye by three different, and yet noble sciences, by painting, sculpture, and architecture, besides inferior arts. As in all these so much depends upon harmonious and appropriate composition, and as the theory of Architecture

is the very soul of that harmony and propriety, it might be styled the music of intelligent composition. It is the object of these essays to determine what that theory is; and I trust it will be felt, that the beauty of Architecture has its origin in innumerable combinations of parts, which illustrate those different qualities which are capable of producing a rational pleasure in the human mind. With this impression I cannot conceive that the causes of pleasure are to be explained by analogous sympathies. I therefore do not agree with some writers, who imagine, that when we admire any thing for its beauty, we love it: we admire the bust of a beautiful woman without one particle of love. Nobody would question that the greyhound is more beautiful than the mastiff; but if the latter were generously risking his own life to save that of his master, I think it possible we should feel a sympathetic or sensible regard very nearly allied to love for that animal, ugly as it is, much more than for the greyhound.

Admiration is not love,

29. This feeling would be properly called esteem. I mention this to show that there is even another gradation between admiration and love. When love exists, admiration and esteem must be often ingredients; besides those, it also requires a sympathy peculiar to itself. Thus we admire a handsome woman, esteem an amiable one; but we only love that person in whom the form, the intellect, the manner, complexion, character, &c. &c., makes the greatest impression on our own.

nor esteem.

30. We cannot always account for attachments being formed, as they now and then seem diametri-

Love a mystery.

cally opposite to what reason and philosophy would have pointed out; we have, however, reason to think, that sympathy has a great deal to do with it, from the circumstance of all animals uniting with their own species: in the brute creation it is probable little more than an animal sympathy, in man both mental and animal; and in the same proportion as man is superior to the brute, so would the refinement and variety in the combination of different kinds of sympathy in man, form a more copious subject for investigation.

Those who suppose love and admiration the same, have argued themselves into an absurdity.

31. Enough, however, has been said here to show, that the admiration of the beautiful is not love, though it may sometimes be an ingredient in it. To establish this is necessary, because some writers setting out with this principle, that love and admiration are the same thing, have at length argued themselves into a belief, that there is no such thing as beauty of form, proportion, or any other quality.

32. As the admiration of the beautiful thus arises neither from love, nor the association of ideas, we shall more readily come into the notion, that it arises from a combination of principles, which are founded upon the simplest systems of common sense and feeling; what these are in Architecture, it will be our business now to consider.

ESSAY IV.

UTILITY, OR TAXIS OF VITRUVIUS.

"Quid deceat, quid non."—Hor. Ars. Poet. 30.

Importance of the second chapter of Vitruvius.

I have cursorily mentioned the confusion which appears in the second chapter of the first book of Vitruvius, and how, in consequence of that confusion, very little importance has been attached to it: there seems, however, to be no doubt, that if it could be satisfactorily explained, very great benefit would arise from it. Had the Latin terms alone remained, such explanation would have been utterly impossible, as very little can be elicited from the comment of Vitruvius; but fortunately for us, he has given us the terms in the original language of Greece, and it is to be hoped, that upon the investigation of the various significations of their words, the difficulty will be cleared up. The frequent occurrence of Greek words and idioms, throughout the writings of Vitruvius, is very much in proof, how remarkably beholden Architecture was to that nation. The terms used in the second chapter of Vitruvius, and which we have just noticed in the last essay, though their meaning has been lost

in the wilderness of time, never could have been handed down from such a remote period, unless of inestimable value and importance to the science of Architecture at some period: and when we consider the eminence to which Grecian art had arrived, every vestige of it should be considered of the utmost consequence: it is not, therefore, too much to say, that this ancient analysis, comprised in the second chapter of Vitruvius, may be considered as the only remaining seeds from the withered branches of old Grecian art, which, though buried for two thousand years, it is not impossible may yet bud and blossom into life. When, however, we consider the importance of the subject, it is to be regretted that the investigation has not fallen into better hands; feeble, however, as these efforts may be, they will at least lay the foundation of a more complete system.

Vitruvius a diligent compiler of learning, then known by tradition.

2. We may observe in the writings of Vitruvius, that he was evidently a learned compiler; he seems, however, in very few instances, to have given us any original ideas of his own; his chief anxiety seems to have been to display as much of the learning of his day, as he could collect from the treatises, and scientific persons, to whom he had access; so that he might by some be called a pedant; his pedantry has, however, turned out of inestimable benefit to Architecture, as it is from this that we have handed down to us the phrases, by which the Greek artists designated the principles of their art, which, as we learn from various sources, they were very jealous of communicating to their protectors the Romans, from whose employment they derived great benefit. Though,

however, they kept the secrets of their art as much as possible to themselves, it is more than probable, that the Greeks in the time of Vitruvius, had actually lost the real explanation of the terms alluded to, and retained them only to keep up the apparent mystery of the art: the confusion of Vitruvius, therefore, is not to be wondered at; and his explanation is evidently not that, which would have been given by the ancient Greeks: in no case is this more evident, than in the subject of the present essay. Vitruvius translates ταξις, ordinatio; now it is evident, that with this translation we cannot help confusing it with dispositio, by which he latinizes διαθεσις; for ordinatio and dispositio may both be Englished, as disposing, or setting in order, both terms having reference to the position of the parts. Let us, however, examine the passage, which is as follows:—"Ordinatio est modica membrorum operis commoditas separatim, universæque proportionis ad symmetriam comparatio. Hæc componitur ex quantitate quæ Græce ποσότης dicitur. Quantitas autem est modulorum ex ipsius operis sumptione, singulisque membrorum partibus universi operis conveniens effectus." From this we see ταξις confused not only with dispositio and distributio, but also with proportion, so that we must give up all hopes of obtaining a distinct analysis from the explanation of Vitruvius, and have recourse to the word itself. The word ταξις not only means *ordinatio*, but *officium*. Now the office, utility, or what some writers have called the fitness of the parts, is a material excellence in composition, and there is no other of these terms can be interpreted to mean

ταξις is latinized by officium, not ordinatio.

this; we may, therefore, most safely infer, that this was the meaning which the Greeks in the time of Pericles gave the word ταξις, and that this explanation had not reached the Greeks in the time of Vitruvius; the word *taxis* may therefore in this sense be conveniently introduced into our own language.

3. There is, however, another deduction which may be drawn from the above passage, and from what has been said about the confusion of terms. We have seen, that in this same passage, utility is confused with position: it may be said, that it was not so much the absolute impropriety of the explanation of Vitruvius, that created confusion, as the actual nature of the subject itself; it was the extreme difficulty of treating of one excellence of architecture, without the others, that gave them the appearance of assimilation; we can hardly talk of the office or utility of a part, which arises in some measure from its strength, without noticing its dimensions and adjustment, its ποσοτης and διαθεσις. So that the argument that may be fairly drawn from the circumstance is, that there must have been some traditionary explanation of these principles among some of the architects of the day to account for an outline so near the truth, and that not only not filled up and analysed, but giving us so little apparent conception of its real meaning: it should be our business, however, to keep distinct and separate, differently definable excellencies, that we may be better able to unite them in an appropriate manner; with this view, and for the reasons above stated for using officium instead of ordinatio, for the Latin of ταξις, and also in com-

Vitruvius's confusion partly arises from the nature of the subject,

as the excellencies theoretically separated, are in application blended.

pliance with the first part of the passage above quoted from Vitruvius, which talks of the "operis commoditas," *the fitness of the work*, we must endeavour to confine our attention at present entirely to the fitness of forms, and of members, which are composed of forms.

Utility important in other arts.

4. Utility, fitness, or what is very similar to it in other arts, propriety, (though this latter term may be as well applied to all the excellencies,) must be confessed to be universally pleasing to the human mind; it is in painting, what makes us pleased at seeing the portrait of a person in some action, an effect universally aimed at by portrait painters; it is, in some measure, a love for utility, which makes the display of the useful parts, as the joints, muscles, and even veins of a figure, a beauty. We feel, in ourselves, such a natural fondness for fitness upon all occasions, and writers have so repeatedly dwelt on the subject, that it seems hardly necessary to use any arguments to enforce its importance.

Burke's objection to fitness considered.

5. A very popular writer, however, whether for the purpose of showing his talent for argument, or with a real conviction, is immaterial, (as either way people might be misled,) has endeavoured to prove that fitness is not a source of beauty. "Fitness," says Burke, "cannot be reckoned among the causes of beauty, for on that principle the wedge-like snout of the sow, with its tough cartilage at the end, the little sunk eyes, and the whole make of the head, so well adapted to its office of digging and routing, would be extremely beautiful." What! shall we say that salt is not among the causes of pleasure to the

taste, because if put into tea or coffee, it would be very disagreeable? Or shall we say plums are not an ingredient in a pudding, because if you mix plums together without any thing else, it would not be a pudding; this is a similar argument to that of the pig's snout, which possesses no other quality of beauty, or next to none, but fitness alone.

Fitness alone not beauty.

6. Fitness alone will not produce beauty: if it would, the timber original would be as beautiful as the Doric temple; if, however, there was not the greatest fitness in the Doric temple, it would be worse than its timber original. We must not, therefore, be persuaded that fitness is no part of the beauty of Architecture.

Utility in architecture, what.

7. The utility, taxis, or fitness of Architecture, lies in a very small compass: it is nothing more than an outward refined display of the machinery of the art. The great end and aim of the art is shelter; to secure these we not only require a roof, but walls or support, and in order that the support may appear firm, and not rise too abruptly from the earth, we require a foundation. In a perfect building, these three parts are clearly and separately portrayed, as in Grecian Architecture, under the terms pedestal, column or style, and entablature or trabeation.

Foundation, support, shelter.

8. It appears to me that architecture, of whatever denomination, when in perfection, in reason should not, and naturally cannot, be divided into more parts, than *foundation*, *support*, and *shelter*; nor does it in approved specimens omit any. This division appears as essential as to divide four-footed animals into head, body, and legs. Whether the design be

a house, steeple, church, castle, or tower, or whatever else it may be, we cannot but pronounce that a sort of monster in building, which confuses these together; it would be like the toad, whose principal deformity arises from its head not being distinct from its body; and we may daily see specimens of Architecture as deformed, when these three parts are far from being clearly traceable.

Variety of styles.

9. It is from these three parts, that a variety, almost infinite, arises; for as each part is subdivided into lesser parts, and as each is capable of being designed in different forms, proportions, and arrangements, it must be evident that no limits can be assigned to the capabilities of the art.

Of forms.

10. If, then, foundation, support, and shelter are the *ne plus ultra* of Architecture, it necessarily follows, to consider what are the most appropriate forms, to display their qualities. Before we consider the immense variety which exists in the different kinds of building—which it will be necessary presently to do, in order to apply the different forms to those parts where they will be usefully exhibited—we must first consider the nature of forms abstractedly.

Abstractedly.

11. It must be evident, that it is the combination of forms according to certain principles, that is the origin of the beauties of sculpture, architecture, and the design in painting. We must therefore confine ourselves here, only to the examination of forms unconnected with any other principles; for we cannot but be aware, that in its most extended sense, it is beauty itself; hence it is, that the Latin word *forma*, signifies not only form, but by synecdoche even

beauty; and its derivative *formosus*, signifies always, the beautiful.

The line, superficies, and solid.

12. Forms may be divided into the *line*, the *superficies*, and the *solid:* now as the form of the superficies and of the solid are always in Architecture uniform in their nature, the principles of their beauty wholly depend on the beauty of the line, by which they are bounded; so that the beauty of line is what we are first to consider: but in order to lead us to the *beauty*, we must consider first the *nature* of lines.

Lines.

13. All lines may be comprised under the two heads of *curved* and *straight:* in parts composed of straight lines there is no variety, except what arises from proportion, which will of course be considered in its proper place; but in curved lines a very great variety exists.

Hogarth's line of beauty.

14. Much has been said by Hogarth, in his Analysis of Beauty, and other writers, of the abstract beauty of a line; this is a very abstruse subject, because no good reason can be always assigned, why one line should be more beautiful than another. As, however, the principal arguments respecting their beauty seem to depend on variety and proportion, it will be quite unavoidable to consider the principles of their beauty in the two next essays, which are upon these very subjects. Without reference, however, to these two qualities, the only other requisites to the beauty of a line would seem to be, that it should be easy, and avoid all abrupt transition: still, however, when we come to combine lines, their bold and abrupt transitions will, instead of being deformities, when properly introduced, give contrast and effect to the

Ease in lines.

whole; this is very particularly the case in that multitude of forms which occur in ornament, whose principles will be considered in the essay on diathesis.

Convenience and strength.

15. When we consider, that out of the three principles that some have made Architecture depend upon, viz. conveniency, beauty, and strength, the former and the latter are those which most properly belong to this essay, we shall reduce the form of lines in Architecture to a very small compass; they must, in fact, all arise from the circle, the ellipse, and the wave; but when we come to produce these lines into the more tangible shapes of a superficies and a solid, a concave and a convex, the great and small, &c. &c., great variety will present itself to us. As these essays are however addressed to those, who are already acquainted with the fundamental principles of Architecture and mathematical science, it would be unnecessary here to be so elementary, as to show how the pillar, or the arch, or any other part of a building, arise from the forms above-mentioned.

Six kinds of building.

16. Presuming, therefore, that the architectural student is aware how pillars, buttresses, arches, walls, windows, and beams, are constructed, he will perceive, that according as either of them is most conspicuous in the scheme, we obtain six different systems or kinds of building, which may be named as follows.

1st. THE ARRECTARIAL SCHEME.

Arrectarial scheme.

17. In the arrectarial scheme, of which the trabecolumnal is the most exquisite species, the foundation,

support, and shelter, are displayed according to the Grecian system; that is to say, with a perpendicular support, and an horizontal foundation and shelter. It is unnecessary to remark, that the trabe-columnal is not only the most exquisite species of this class of building, but as yet the most perfect and improved of any style or order whatever; it does not, however, follow, that there may not be other systems, which for some purposes have still greater capabilities, though no one has yet proved, or established their excellence. The perpendicular supports above mentioned, which are essential to the arrectarial scheme, are the pillar, the pilastre, the parastata, the pannel, and pier. Of the pilastre, pier, pannel, and parastata, little can be said; the former was generally used by the Greeks behind pillars. There is no reason, why any of them should not form a style of building, except that they are incapable of that boldness and dignity, which is so essential to Architecture: they are, perhaps, most useful in interior Architecture.

The pilastre, the parastata, the pillar, the pier, the pannel.

The pillar.

18. The pillar, then, is the support which, among those just mentioned, is most capable of beauty, boldness, and variety of design. In ancient Egypt, at Latopolis, Apollonipolis, and Heliopolis, and in Asia, as well as in very modern places and times, we may find abundant specimens both of shafts, bases, and capitals of pillars: but as the specimens of Greece are very far superior to any that have as yet been contrived, we may at present with those be content.

Doric order.

19. The most truly sublime and refined style of Architecture, that we are yet acquainted with, is un-

doubtedly the Doric. (vide fig. I. II. III. and IV.) We can have no possible idea of the grandeur of this style in these modern days; for though the Doric proportions have been accurately copied, the size of modern specimens is so insignificant, that they fill us with no sublime ideas whatever. If the Doric pillars were as large as the buttresses in Westminster Abbey, some idea of grandeur would be conveyed: but such a building no where exists. St. Peter's at Rome, and St. Paul's, London, are neither of them Grecian; the former being covered by an attic story, and the latter composed of two rows of columns one above the other.

20. But to return to the Doric; fig. I. is designed according to the most solid proportions; fig. II. is the Doric of the most approved age; fig. III. is the same in a complete design; fig. IV. is an order introduced here for purposes which appear in a future essay. In none of these, it will be observed, is the design or proportion of any ancient specimen followed: for as the old examples are nearly all varied according to some particular circumstances appertaining to each, it would be impossible to fix on any that could be implicitly followed in any other situation; it seemed better, therefore, here to introduce figures, that would exhibit the general principles of the art, and leave the artist to study further for himself. It will not also pass observation, that the variety in these specimens consists principally in proportion, and therefore will not be dwelt on till we come to the essay on that subject. It is only necessary here to observe, that that taxis of the Doric, which forms

Examples in figures.

its indicial feature, is the frieze with its triglyphs, (fig. 1. *a*.)

Various specimens.

21. Though differences do exist in the taxis of the Doric order, they are so slight, that no very great accession to the general principles of the art would be derived from noticing them in this place: it is, however, absolutely necessary that the Architect should have a thorough knowledge of the distinctions in the order: it is so full of the real principles of the art, that time will be well spent in its investigation: its general excellencies, as far as abstract principles will admit, will be traced under the different essays to which those excellencies belong. But for a more perfect knowledge of the order, the student cannot do better than refer to that short and comprehensive work of Mr. Aikin, on the Doric order, from the principal antique examples.

Aikin on the Doric.

Taxis of the Doric.

22. In discussing the taxis of the Doric order, it will be observed, that no curve is introduced that does not aid the general idea of utility: the pillar, as it protrudes in no useless angles, is the best form that could be conceived for the general support, and its very flutings give indications of its solidity; the ovolo under the abacus, seems to aid the particular support of the part; and the ovolo above the corona finishes the general and particular shelter of the whole and parts adjacent. If, again, the straight parts are examined, (though most of their beauties arise from proportion and diathesis, where they will be noticed,) we cannot but admire how accurately the parts are designed to fulfil the office they were intended for. What, for instance, could be more simple and appro-

priate than the three steps which usually form the general foundation of the building? What could be contrived so well to raise and give dignity to the whole, without either being too intruding or trifling? The architrave, which is the foundation to the principal shelter, is equally simple and unadorned, while the triglyphs are specimens of the most beautiful contrivance to represent the support to the principal shelter, that could have been imagined; and in addition to this, the cornice is divided into such parts as best display the general shelter of the whole: even the mutules, which are of the least apparent use, are rendered important by the simplicity and uniformity of their construction, and the mode of their adoption, which takes place twice in the trabeation, once under the platband of the architrave, and again under the corona, giving a sort of finish to two highly contrasted parts, the triglyphs with their intermediate metops, and the simple corona. How poor and insignificant does the modern Doric appear, which has done away with this beautiful propriety, changing the lower mutules for conical guttæ, and the upper for denteles, and all for the sake of variety, in a part which least of all wants it. Had the architrave, frieze, and cornice, or even the parts only, to which these parts give a finish, namely, the triglyphs and corona, not been already beautifully contrasted, it would have been very natural to aim at greater variety: but as it is, by adding useless variety to parts already not only useful but beautifully varied, we in great measure destroy the apparent utility, or taxis of the order: this, however, is not a solitary instance of the superiority of Grecian over Roman Architecture.

The Ionic.

23. Another perfect specimen of the trabe-columnal scheme, is in the Ionic order. (See fig. v.) And let it be here understood, that in this as well as the former, and for the same reason, no particular specimen is copied; though at the same time, there cannot necessarily be so many different and good varieties of this as there are of the Doric, because the volutes, which are its indicial features, give it such a prevailing and peculiar contour, as to domineer over every attempt at variety; and, as they give it a character of grace and elegance, very delicate proportions alone suit it. If the volutes were to be set on a shaft like fig. I. in the Doric Order, it would be clumsy and disgusting; if on much higher proportions than fig. v., it would lose all the character it is capable of, and be incapable of acquiring, with any harmony or system, the character of lightness, to which it would then aspire.

Of specimens.

24. Though, however, one figure is sufficient to give a general idea of the order, an Architect should not be satisfied without examining every specimen that has existed: among these, Vitruvius praises the temple of Teos. A great many specimens were destroyed, whether by Darius, as Herodotus informs us, or by Xerxes, as Strabo has it, is immaterial.

Taxis of the Ionic.

25. The first thing that strikes us with regard to the taxis of the Ionic order is, that the volutes of the capital, design them how you may, can never aid the idea of support: whether you make them parallel with the architrave, as in the older specimens, or whether they proceed from the corner in the direction of radii to the circle of the shaft's girt, as in the more modern examples, their tactic inefficiency is equally

apparent: the exquisite elegance of their form, and the graceful finish they give to the general support of the design, and the ease with which they grow out, as it were, and appear to be a natural continuation of the abacus, which is the shelter to the general support, are the principal things which give them the aptitude and propriety they seem to possess. Having then assumed so elegant, and so fanciful and peculiar a feature, it is necessary, that as soon as the eye is relieved by the contrast of the straight architrave, a similar idea should be carried on in the next conspicuous member; hence we find, that in the best specimens, the frieze harmonizes with it, in being also of a curvilinear form, as in fig. v.; this, therefore, though necessary for the character and nature of the order, has the same inefficiency in its taxis that the volute has; this circumstance may, however, be considered rather a beauty than a defect, as it carries on an idea of a similar degree of taxis throughout. The Ionic, however, though not so strong, so masculine, and so varied in its parts, as the Doric, has advantages, which the Doric has not: the dimensions of the tryglyphs, and the necessity of having one over each shaft, and having the frieze of certain, perhaps unsymmetric dimensions, in order to get the metops square, make it very difficult sometimes to adapt these parts to the beautiful proportion of the whole. The Ionic, however, having a plain round frieze or an appropriately ornamented flat one, is much more easy to construct; it was this perhaps, that made Hermogenes of Alabanda, as we are told by Vitruvius (lib. iv. c. 3.) prefer the Ionic to the Doric, and alter the

materials that were prepared for the Teian temple, that it might be Ionic instead of Doric.

Solomon's temple.

26. There are some reasons for believing that something similar to the Ionic existed in the interior of Solomon's temple; where the pillars were clearly quite different from those on the outside. In speaking of the tabernacle, it is stated, that "the twenty pillars thereof, and the twenty sockets, shall be of brass; the *hooks* of the pillars and their fillets shall be of silver." (Exodus xxvii. 10.) This tabernacle was in the wilderness, but remained to the time of David, as we learn by 1 Chron. xxi. 29, and of course therefore to the time of Solomon. It will be easily conceived, that the hooks of the pillars may have been volutes, not unlike those of the Ionic order.

Corinthian order.

27. The next Grecian order is the Corinthian, (figs. VI. and VII.) the former figure is nearly the order of St. Stephen's, Walbroke, London, one of the most

Sir C. Wren.

beautiful productions of Sir C. Wren, or perhaps of any British architect; it has, however, some peculiarities, which I have omitted in fig. VII. The beautiful simplicity, and perfection in execution, of Sir Christopher's order, cannot be too much admired. If we compare it with some of the common specimens borrowed from Rome, where modillions, denteles, lions' heads, broken architraves, and a variety of other parts, swallow up all appearance of utility, we shall find ample room to admire the order of St. Stephen's; if, therefore, there are any deviations from what might be more appropriate, it is desirable we should see them, in order that we may not, by following so great an authority, exceed him in his weakness, and fall

short of him in his strength. First, then, with regard to the capital, which is the indicial feature of the order: the acanthus leaves are not like the Ionic volute, incapable of giving an idea of support; on the contrary, much of their beauty is evidently derived from their seeming to press up and gently curl round, as if giving a feeble contribution towards the general support. It seems but natural to comprise in every member as many excellencies as will not combat with one another. If Sir James Hall is right, and I do not pretend to say he is not in some measure so, in saying, "that in almost every useful work, some parts occur, the shape of which is quite indifferent, with respect to the proposed object of utility; and which the artist is at liberty to execute as he pleases;" it can only be in the unarchitectural, or at all events, the least architectural appurtenances to the design, such as the Ionic capital, festoons, lions' heads, &c. &c.; for almost every part in a good specimen of building, may be contrived so as to aid the general taxis of the design. This is very particularly the case with regard to the acanthus leaves in the Corinthian capital, which, by adhering close, and only gently turning at the top, appear to support each other, the helices, and the abacus. This mode of designing the capital seems to have been that practised by the ancient Greeks; and we find that it forcibly struck Dr. Clarke, (Clarke's Travels, 4th edit. vol. vi. p. 475,) who says, "that in the ruins of the Hieron of Venus at Argos, are remains of capitals of columns of the most ancient Corinthian order, a style quite unknown in our country, although

Taxis of the capital.

Sir J. Hall.

Dr. Clarke.

it far exceeds in beauty and simplicity the gaudy crowned foliage of the later Corinthian." Though the Corinthian order is of much more modern invention than either the Doric or Ionic, it is quite as much the offspring of their superior taste: they seem never to have lost sight of rational principles. The more luxuriance they introduced, the more careful they were that it should not domineer over the purity and chastity of its accompaniments; so that we find both the Corinthian and the Ionic of much more simple taxis than the Doric. Hence occurs the observation of the Earl of Aberdeen, in his inquiry into Grecian Architecture, who says, "It is a remarkable circumstance in the history of art among this wonderful people, and it has been justly observed, that in all their progress towards magnificence and splendour, they appear not only never to have lost sight of the requisite simplicity of design, but that their improvements in this respect were more than commensurate with the increased decoration of their buildings."

Earl of Aberdeen.

28. Sir C. Wren lived in ages previous to that in which so much research had been made in Grecian Architecture: it is not to be wondered at, therefore, that these considerations should not have occurred to him; and indeed, we find, up to the present day, this, as well as many other parts of designs, are more diffuse, than their situation in the taxis of the scheme would authorise. In order to give some idea of the different effect produced by a different arrangement, fig. VII. is exhibited with a smaller abacus, and the ornaments designed with more attention to their use.

English specimens too diffuse.

29. The next part worthy of observation is the architrave. Sir C. Wren has made this very simple, and of the same width as the corona; if, however, the architrave is the foundation to the principal shelter, it becomes a question, whether more substantial proportions are not necessary; and again, if they are, in order to relieve the bareness of such substance, an ornamental moulding may be required at the upper part of it: this will account for the dimension and taxis of fig. VII., which makes the architrave equal to the frieze, and equal also to the cornice: all this will diminish the cornice so much, that two fillets become substituted for the platband above the corona, in the order of Sir C. Wren, which appear so much too heavy for the lightness of the order. Notwithstanding all this, there are some very good reasons for Sir C. Wren's designing this order as he has; although, perhaps, a more appropriate general scheme might have been adopted, to answer the end he aimed at. In the first place, it is an interior design, where, as the eye cannot embrace the whole, from its being so near to us, and therefore cannot see the relative proportions so well, as we can in exterior architecture, a more diffuse and gaudy style of designing the capital may be admissible: but there is still another consideration: these pillars are to support arches; the design, therefore, is not *trabe-columnal*, but *archi-columnal;* hence the whole trabeation, instead of being divided into the architrave as foundation to the principal shelter the frieze as support to the principal shelter, and the cornice as the principal shelter itself, is here to be considered as no more than

Taxis of the architrave.

St. Stephen's, Walbroke, is archi-columnal, not trabe-columnal.

the foundation to the principal shelter, of which the arch is the support, and the part above it the shelter: this will not only account for all the parts we have been considering, but also for the part which in Grecian Architecture would be called the corona, not projecting so far as in fig. VII. Perhaps, had this lower trabeation assumed less of the sheltering character, its office and propriety would have been more apparent.

Sir C. Wren had well conceived the order.

30. Had Sir C. Wren's design been without arches, he would probably have designed the entablature and capital differently, perhaps in a manner not very remote from fig. VII., where I have endeavoured as much as possible to retain his beautiful conception of the order.

31. It is unnecessary to state, that the architectural student should study all the specimens, not with a view of improving the order itself, that is impossible, but to learn the principles of the art, and see the immense variety, that exists even in one order. The Corinthian order, as is recorded by Vitruvius, was principally improved by Callimachus the sculptor, who lived towards the end of the Peloponnesian war, about B. C. 404: hence we learn, that the Corinthian order was in perfection about the time of Alexander the Great, who was born B. C. 355, and died B. C. 323: soon after that time, probably, the temple at Palmyra arrived at that splendour which has made it so universally admired, since the inscription found on its ruins bears date in the age of the Seleucidæ, the most powerful of the families of those generals who succeeded to the dismembered conquests of Alexander the Great. It is remarkable, in considering how national character

Corinthian order in perfection about B. C. 404.

Period of Alexander the Great.

may be displayed in the architecture of any period or country, how perfectly this is the case with regard to the Doric and Corinthian orders; the former, as it were, illustrating the vigour and refinement of the age of Pericles, the latter the splendour and luxury of the age of Alexander the Great. A still further attempt, though an unsuccessful one, at improvement, seems to have been the introduction of Cariatides, which may be considered another order of building. As we have no approved specimen of these, fig. VIII. is introduced, merely to give an idea of them: they were female figures supporting an epistyle: the objection to this style is, that if the figures are colossal, they either render clumsy, or unimportant, the rest of the design, according as we attempt to make it harmonize with the rest of the figures; and if the figures are not colossal, they are too small for a style. The Atlantes of the Greeks, and the Telamones of the Romans, were male figures introduced in a similar way. (Vide Vitruvius, 6. 10.) The Doric, Ionic, and Corinthian orders, may therefore alone be considered the choice gems of Grecian art, as well as of trabe-columnal Architecture; they have, however, been much corrupted in Rome, and particularly in modern times. The specimens which Philander gives of them are wholly repugnant to Grecian art. If in addition to these three orders we were to notice the Tuscan and Composite, it would only be to notice the resources the art has without very much deviating from the same taxis that exists in Grecian Architecture; but as this would be only in a manner recapitulating, without advantage, what we already know, it is unnecessary to

Cariatides.

proceed here any further, as it would have a greater tendency to enlarge our views of the art, to consider how other species of taxis, combining other forms, may be made subservient to our studies. Another kind of building, therefore, which we may consider, might be denominated,

2dly, THE FULCIMENTAL SCHEME.

Fulcimental scheme.

32. The fulcimental scheme is that whose principal feature is the *buttress*. We must here draw a distinction between propping and supporting; it is the propping buttress, and not the parastata, or supporting buttress, that is here meant, as the latter belongs to the arrectarial scheme already discussed.

Very unimproved.

33. It will be observed, that the buttress is a part of Architecture, whose design has never been the subject of much improvement, or animadversion; so that we can only talk of what may be, and not of what has been, done with regard to it. We cannot, as we did in the former style, refer to any specimens; for buttresses which either do, or have existed, are so rude and clumsy, that it will, perhaps, be difficult to persuade many that the buttress, as the foundation of a scheme, is capable of any beauty.

Some defects.

34. Before, however, we discuss the possible beauties of the buttress, it will be necessary to notice two of the most obvious tactic defects which are repeatedly to be met with in it: the first is a sloping-stone, or tile, which is either alone, or recurs at different intervals; this always puts me in mind of a building left half-finished, as if the tile was only intended as a

temporary shelter, till something more agreeable was in readiness: in specimens, however, where this exists, the deformity is so self-evident, that it seems almost unnecessary to dwell upon it; it will doubtless be readily both felt and understood, that a tile instead of being bold, which all architecture should be to certain extent, gives the idea of weakness; that instead of being neat and appropriate, it is clumsy and poor, that it in itself is intrinsically ugly, and that when more than one occurs, unity of taxis, or the utility of system is quite abolished. Another defect observable is, that even in styles, where a more elegant member than a tile or flag is used, we frequently see the buttress divided into such a number of parts, that they altogether destroy that unity and systematic conception of the machinery, which is so desirable in Architecture, that system of beginning, middle, and end, which, in good specimens, adds so much to the effect.

No good specimens. We must Illustrate by inferior ones.

35. As then in the buttress style, and some others, no good specimens exist, we must be content to illustrate the subject by inferior examples: what, therefore, I introduce here and elsewhere of my own composition, I wish only to be considered as hints for persons of greater talent to improve upon; for each style may be the peculiar province of one individual, whose feelings and propensities are in harmony with some particular character. It would indeed be quite as impossible for any one to excel in every style of Architecture, as it would be for the same hand to produce original pictures in several styles equal to Guido, Rubens, Vandyke, Titian, &c.

Three kinds of buttress, flying, finial, immediate.

36. It seems that buttresses may be divided into three kinds, the *flying buttress*, as figures IX. and X., whose distinction it is to have an arch, or arm sprung from it to the building; the *finial buttress* terminating in itself without any thing above it, as figures XI. and XII., and the *immediate buttress*, which is immediately attached to the building, as in figures XIII., XIV., XV., XVI., without either the arm, or the finial ornament. Two or more of these qualifications are sometimes combined in the same buttress. Specimens of the flying, and finial buttress are very common, the immediate buttress is less common; the four figures that represent it here, are intended to illustrate a new use of the four forms, the inverted wave, the tangential wave, the concave, and convex, at *a*, *a*, *a*, *a*, which thus produced in smaller parts or moulding, bear the names of the ogee, the cyma recta, cavetto, and ovolo: these forms have never been used of this large size, except in Oriental buildings, and buildings in imitation of them; but however inferior the specimen here given may be, there seems no good reason for supposing their form incapable of beautiful effect; nor indeed does there seem any good reason, why buttresses in general should not produce as good an effect as pillars, they are equally prominent, might be made to display their use quite as well, and seem only to require the fostering aid of some perfect genius to bring them into that excellence they are capable of.

Of the use of curves.

Of the taxis of the buttress.

37. What ought to be the taxis of the buttress, is pretty evident: the main idea to be given is propping,

and this idea seems better given by the immediate buttress than any other, the finial ornament is quite a useless part, and in the flying buttress the arch, which is its useful feature, is only seen sideways, so that in looking straight at it, it has all the appearance of a finial buttress, especially when there is no conformation of the upper part to receive the arch, or wing, as in Henry the Seventh's Chapel at Westminster, and almost all other specimens: there is no doubt, that, like the pillar, it should be divided into beginning, middle, and end: with this, I think, we shall have seen enough of the taxis of the buttress.

3rdly. THE ARCHI-COLUMNAL SCHEME.

38. We may distinguish the archi-columnal scheme, by its being composed of arches and columns. The word column usually means a circular support; but as we should be only multiplying distinctions, and as there is no general word, that embraces every kind of straight support, it seems better here to use the word, as if derived from the Latin word column, a support, or stay, and so to embrace under the archi-columnal style all buildings, which are composed of arches of any kind supported by any visible erect member, whether square, round, oval, or any other shape.

Archi-columnal scheme

defined.

39. The archi-columnal scheme is of two kinds, one with a trabeation between the arch and the column, as fig. XVII., and the other without, as in figures XVIII. XIX. XX. That with the trabeation is too diffuse in its taxis for external Architecture, though it has

Two kinds.

Trabeation between arch and column.

been frequently used in interior buildings in a multitude of different ways; there is, however, a variation from the usual practice in my design, fig. XVII., which it will be necessary to account for: it has been usual in most specimens of the archi-columnal style, with a trabeation between the arch and the column, to have a corona at *a*: as we derive most specimens of this style from the Greek system in trabe-columnal Architecture, this is not at all surprising; it seems however to have been forgotten, that in placing an arch over the trabe-columnal style, we alter the scheme altogether; (see section 29;) this part at *a*, which is very properly in trabe-columnal Architecture, a corona to represent the general shelter, when adopted in that species of archi-columnal style, which we are considering, ceases to be a representation of the general shelter, and becomes a part of the support, or perhaps more properly the foundation to the principal shelter; here the general or principal shelter, which must necessarily be at the top, is at *b*, where a corona to represent it naturally occurs.

Without intervening trabeation.

40. Perhaps, however, the most systematic mode may be to have the arch spring immediately from the column, or other support, this would avoid both top-heavy proportions, and confined taxis: many instances occur of this. Fig. XVIII. is, however, introduced as containing something in its detail rather uncommon, which accounts for its introduction here in preference to a more common tactic arrangement; the innumerable other specimens of this style may be and should be investigated by the architectural student; this figure, however, will give him a hint

towards introducing new ideas into the art, though it cannot be looked upon as perfect in itself.

Pointed arch.

41. Fig. XIX. is a specimen of the archi-columnal style with the pointed arch: it is evident, that quite a different taxis must be adopted here from that used with the round arch in the last figure; it is impossible with any appearance of propriety to place an horizontal part over a point: it was no doubt with this idea, that the Gothic architects always left a space between the top of the pointed arch and the horizontal mouldings, in order to prevent the absurdity of a point supporting any thing so solid: but by this system the scheme of the taxis becomes broken. It appears, however, that this difficulty may be surmounted, by making an appropriate union between the pillar, the arch, and the shelter, as in fig. XIX. and fig. L.: numberless different forms and proportions of arches, and their accompaniments, might be contrived for effecting this: but one will at present suffice.

Its taxis externally.

Internally.

42. It will be observed, that though the external taxis of this style has not been carried to its greatest perfection, the objection, which occurs there, does not occur in the internal specimens of it: here the archi-columnal style presents an obvious taxis, which has often been well supported. The formation of the pillar in Gothic architecture from twigs bound round an upright support is an obvious and beautiful one; these again branching out into smaller twigs, and thus forming all the tracery in the roof, as we see in York Minster, King's College Chapel at Cambridge, and a variety of other places, cannot but strike

Origin of the Norman style from twigs.

us as a system quite as natural as that, from which the Doric order of Architecture is said to be formed; it is also that alone, on which architects seem to have grounded a rational system; it is that arrangement, or construction of simple parts, or forms, by which we may most easily account for the existence of every individual member, and form that propriety, which is so essential to the very existence of Architecture.

Sir J. Hall.

43. Sir James Hall has written a whole volume on this subject alone: and if students will only recollect, that he treats simply of the taxis of the Gothic style, without any other principle of beauty, and will endeavour not to be led away by an idea, that might be imbibed from that author, that this is the only requisite to the beauty of Architecture, great benefit might be derived from the perusal of that very ingenious work; as it perhaps embraces as much as can be said on the taxis of Gothic Architecture.

Horse-shoe arch.

44. The next kind of arch is the horse-shoe arch: we may see specimens of this in the Alambra at

The Alambra.

Grenada; whether it deserves a place among styles of Architecture may be a question; the confusion of heaviness and lightness, which appears in the Moorish buildings, make it perfectly hideous; but perhaps this is not necessary to the horse-shoe arch, and might be avoided. The arch in fig. xx. is more elliptical, than those in the Alambra, the rest of the design is an attempt to give some character to this eccentric mode of building.

4thly. MONOTRABEAL SCHEME.

Monotrabeal scheme defined.

45. Another scheme of building in more perpetual use, than any we have hitherto noticed, may be called the monotrabeal, from its principal feature being a trabeation for shelter, with no other support than the mere walls.

Its varieties.

46. It will be very easily conceived, that as the combination of form, proportion, and ornament are almost endless, so there will be an inconceivable variety of specimens capable of being produced in this style. As very little attention seems to have been paid by Architects to this circumstance, I have here given four distinct specimens, fig. XXI. XXII. XXIII. and XXIV., which may serve as hints to illustrate how variety in simple elements may be produced: the principles, on which their characteristic properties are founded, depend on a certain scheme, which will be investigated in a future essay. In fig. XXI. will be recognized a common Grecian trabeation; in this it will not pass observation, that the corona alone is often better used in these schemes than the whole trabeation, which is too heavy for so simple a support. Fig. XXII. exhibits in one design two other monotrabeal specimens of more daring character; fig. XXIII. and XXIV. are equally novel.

Chinese and Egyptian trabeations.

47. To the searchers after novelty, however, neither the Chinese nor Egyptian Architecture will be incapable of affording some useful hints: the predominant forms in both these shelters are exhibited in figures

XXV. and XXVI., though not with the same accompaniments as in those countries.

Observations on modern practice.

48. When we consider the great importance of the feature, which the monotrabeal style necessarily brings to our notice, namely, the principal shelter, it is surprising, that more attention has not been paid to producing variety in it, than a trifling and insignificant modification of parts, producing nearly the same effect, which we see in many modern buildings: from the same reflection, it is still more wonderful, that any Architect should ever erect a building, and entirely omit this grand and predominant feature; yet that this is constantly done must be evident to every one: almost the whole of the new town of Edinburgh owes its bare and frigidifying appearance, though built of stone, to the want of this natural termination. But even in London we may find instances of this extraordinary deviation from common sense; among others, Bedford Row, from its breadth and uniformity, would have been a handsome street, if it had cornices to all its houses. Such buildings as these we may fairly call the brick-kilne style, though I think we should hardly give them a place in any scheme of Architecture.

5thly. PARIEFENESTRAL SCHEME.

Pariefenestral scheme defined.

49. The next scheme may be denominated the pariefenestral scheme, from the principal features being windows in a plain wall; this is in fact little more than a modification of the last, the monotrabeal; for, as from what we have already observed, no Archi-

tecture can have a complete effect without the upper trabeation or shelter, it follows, that the pariefenestral scheme, in addition to the monotrabeal feature, has a more ornamental or conspicuous display in the formation of its windows; and in this consists the difference between the two; so that in many cases it is extremely difficult to know, to which scheme to assign a building.

This style naturally defective in taxis.

50. When we consider the beauty of the designs of some windows, it would be treason to exclude them from our researches; and when we consider the endless variety of them, it seems desirable to consider them as a distinct scheme or style of building; these are the principal reasons for making this a fifth scheme, though it must be confessed it is wholly deviating from the principles which belong to all the other styles, namely, the division into the main features of foundation, support, and shelter. To give specimens of all the different kinds of windows would be utterly impossible; it is probable, that if an Architect were to set his mind to it, he might fill a volume with the designs of windows only, for which every possible style, form, and ornament, would furnish him with ideas.

51. It would be useless also to select the best specimens, as that can hardly be done with any degree of satisfaction: an observation or two, and figures to illustrate them, may however be necessary: in nothing it appears to me has variety been attempted to be carried so far, as in Gothic Architecture; without noticing any of the other styles, the classic productions of Palladio, Inigo Jones, &c. the Gothic forms

will alone furnish us with ideas sufficient for our present purpose of investigating principles. The ten figures, from XXVII. to XXXVI. inclusive, exhibit windows, in which some of the usual forms in Gothic Architecture are applied: in many existing specimens we shall find, that from a mistaken idea of variety three or four of these forms are crowded together in one window, to the great destruction of all taxis, and character, which are as essential to windows individually, as to entire buildings. Another defect, as it appears to me, is in the smallness of the panes of glass; this has been called an indispensable requisite to Gothic Architecture, why? because all old buildings have them; such arguments, however, will not do for a systematic reason: the more proper question would be, are these small panes essential to the best effect of the forms used; an answer to this question would do away with an inconvenience, which only had its origin in the imbecility of ancient arts and manufactures. Figures XXXVII. and XXXVIII. give specimens of two kinds of fenestral styles, which will serve to finish our ideas of the outline of this scheme, in which the artist will find ample room to range at large in all the variety, of which this style is capable.

Simplicity and truer taxis recommended in Gothic windows.

6thly. SECTIONAL SCHEME.

Sectional scheme.

52. The next kind, or scheme, which comes within our observation is one, which may fairly be called the sectional scheme: its principal distinction is in the *support*, which is constructed of parts in succession, branching out in a variety of ways, generally between

each tier of windows, the foundation and shelter of the whole scheme being connected with it.

Its varieties.

53. The varieties, which may possibly exist in this style would, like the last, surpass calculation; indeed, it would be nearly impossible to say how many distinct species the sectional style might be divided into; though, perhaps, so minute an analysis might be productive of more confusion than benefit, for there is no arch of any description, no support, and in fact no form that can be possibly conceived, that may not be pressed into the service: so much so, that some whimsical person, not many doors from Temple Bar, in London, has designed a shop front in imitation of boot-jacks, blacking bottles, and various other implements of his trade.

Timber houses.

54. Many specimens are to be found of the sectional style in every place; some of the oldest existing are perhaps those timber houses, where the beam work is made to assume various contrasted forms, sometimes richly carved, at others affecting only the natural forms, which their uses suggest; and in most cases coloured black, and contrasted with the white plaster between. It is not certain, however, whether still more ancient specimens of the sectional style may not have existed, though we have only written authority for the supposition, for there is certainly an allusion of this kind in the eighth chapter of the second book of Vitruvius.

The reticulated style of Vitruvius.

The Coliseum, and other specimens.

55. The Coliseum at Rome also is of a sectional style, though of a very clumsy description. In modern times a very neat specimen exists in Clare Hall, Cambridge; this, though far from being a

perfect specimen, is a degree better than the entrance to Northumberland House, in the Strand, London. The New Church in the Strand is another specimen of sectional architecture. And I fear, also, that the exterior of St. Paul's Cathedral must be so far degraded, as to be ranked among sectional buildings, and so also must those specimens of Gothic, where tracery is substituted for the buttress in the support; this, however, is more common, and more appropriate in interior than exterior designs.

incapable of grandeur.

56. The sectional style of building is incapable of the grandeur that other styles are, and was used in the large buildings above mentioned more for convenience, and economy, than effect, though it might be a question, whether the immense labour in finish in most specimens of the sectional style would not amount to as much as the expense of the materials in the bolder styles.

Examples.

57. It will be sufficient to illustrate the subject, and give a general idea of the sectional style by two figures, the XXXIXth and XLth; the former is not the most simple that could be contrived, nor is it very far removed from it; it will be seen to exhibit a style, in which the idea of comfort is aimed at, a style, which if in perfection, would be more than any other adapted to the private unostentatious residence of a wealthy person; the latter figure exhibits nearly as much ornament in a simple distribution, as can be introduced without confusion, and indistinctness of scheme; and perhaps, though no one would think of building in such a style as this, it may at least serve as a specimen of the extreme, and suggest new, and better ideas from other sources.

MIXED STYLES.

58. We have now taken survey of the principle simple schemes: to say how far they may be combined in the same building would be no very easy matter; for as we cannot determine, how far one may be carried, or modified, we shall have no ground to go on, to ascertain rules for the union of more than one: though some material observations will occur in the essay on distribution. Mixed styles cannot be traced.

59. In the present essay, the subject at issue will only draw our attention to the use of mouldings, in which the first thing, that occurs is the confusion of their names. The use of mouldings;

60. The Astragal, by which we understand a bead or tondino, was by the Lesbians understood to mean an ovolo, or half tore: the tore again is seldom so called, except at the bottom of columns: the tore also only differs from the common astragal in size, a distinction so indefinite, that if new styles, for which there now seems a universal rage, are contrived, we shall soon get forms, for which there are no names, distinguished only by their difference of size: again, the cymatium, according to some authors, only bears that name in the cornice. All these circumstances create great confusion, while at the same time the forms of mouldings themselves, as was noticed in the beginning of this essay, are all reducible to three, the circle and its sections, the ellipse and its sections, and the wave in different positions, and proportions. confusion of their names.

61. Without, therefore, any reference to *size* or

Names of mouldings.

situation, I propose, till some better system is pointed out, to call generally every entire half circle convex moulding a *tore*, every quarter circle convex moulding an *ovolo*, every concave moulding a *Scotia*, and every waving moulding a *cyma*, except in cases where other old phrases cannot be mistaken.

The use of mouldings.

62. Our attention however, in this essay, is more properly drawn to the use of mouldings. Upon referring to our old masters the Greeks, we shall find them following a system with regard to mouldings wholly different from ours. In that most chaste and exquisitely varied style, the Doric, we find scarcely any thing but the straight line in the mouldings; even in the Hypœthral Temple at Pæstum, which has seldom been considered as the most perfect specimen, there is no curved moulding in the epistyle except a very small arc of a cavetto above the corona; the same absence of curves may be observed in the epistyle of the portico of Philip at Delos, except a cyma in the same place as the last epistyle quoted: nothing but an ovolo, and that in the same place in that exquisite specimen, the Parthenon at Athens; in the Temple of Theseus at the same place, no curved moulding occurs; though in the Propylæa, which is a design for a more busy place, there are three, a cyma inversa below, and two ovolos above the corona; in the epistyle of the Temple of Jupiter Nemœus, between Argos and Corinth, there is no curved moulding, except a very small ovolo above the corona.

In the Doric, few curved mouldings.

Small curved mouldings nearly useless.

63. It must be evident, that to exhibit the bold and important members, we should add very considerably

to their natural importance by giving them boldness of form and proportion: as therefore, curves are naturally more conspicuous than straight lines of the same dimensions, they are more adapted to important parts; and when used in important parts, should have dimensions assigned them, that would give them the importance, they require. Hence therefore, it is not an extraordinary opinion, that what are commonly called the cyma, the cavetto, the ogee, and the bead, in the small dimensions, in which they are commonly used, are only fit for carpenters', and such confined works, that the eye cannot embrace the importance of the whole. The ovolo, however, seems sometimes necessary to soften off the abruptness of sharp corners, and extremities; and we consequently find it frequently used with the best effect. The ovolo, considering how little curved mouldings are really required in Architecture, is quite as good a contrast to the straight line as any other mouldings, while it has neither the *feebleness* of the cavetto, or the *broken lights, and confused appearances* of the cyma recta, or cyma inversa. If argument, however, were feeble, we have the authority of all the most classic productions of antiquity, not only in the Doric but also in the Corinthian and Ionic orders, for not introducing them in the manner moderns introduce them. And as in these ancient specimens we see the greatest magnificence of design, the most perfect symmetry, the most ingenious invention, the most exquisite adaptation, contrast, form, and propriety of parts, and in fact the most exquisite use of every rational principle of harmonious composition, in this

argument, which is so backed by their practice, and reason, we hardly hesitate as to our decision.

In Asia large curves used.

64. In Asia, however, we meet with a mode of using the curves above alluded to, which is not liable to the objections, which may be brought against the small curved mouldings. It is not necessary here to give specimens drawn from that source, as they are attainable by those, who choose to investigate them: it will, perhaps, tend more to enlarge our views of the art, and to throw out hints for the composer to introduce original designs (however inferior) in which the above curves are used after a manner in some respect similar to the Asiatic. The figures introduced with this view are those from XLI. to XLVIII. inclusive; they are all of the same mixed style, composed of the monotrabeal and trabe-columnal: in the trabeation of fig. XLI. will be found a large tore (vide sect. 61, *ante*) erect; in that of fig. XLII. a scotia erect; in that of fig. XLIII. a cyma erect swelling below; in that of fig. XLIV. a cyma erect swelling above; in that of fig. XLV. a cyma recta projecting; in that of fig. XLVI. a cyma inversa projecting; in that of fig. XLVII. an ovolo projecting; in that of fig. XLVIII. a scotia projecting: of the cyma recta receding, the cyma inversa receding, the scotia receding, and the ovolo receding, specimens have already been given in figures XIII., XIV., XV., and XVI., in all which, however feeble the attempt, the object is to show a remote possibility of using these curves in a bolder, and more suitable manner. It will not now be necessary to dwell further on this subject. Greater experience, however, attention, and study might lead to a good deal of phi-

Large curves in other cases.

losophy on this subject. As this has not fallen to my lot, I shall content myself with giving only two more specimens (figures XLIX. and L.,) in which two archicolumnal styles, not hitherto noticed, are appended to two monotrabeal styles.

65. It will not be right to conclude this part of the essay without noticing that there are two qualities, which seem to belong mainly to the taxis of Architecture, and are not yet considered, *efficiency* and *relationship;* the efficiency of each particular part for its office will be easily understood, as it consists principally in *strength*, and distinctness; but the apparent relationship of adjacent parts involves more than strictly belongs to taxis; it involves the principles of uniformity, which will be considered in a future essay. (See Essay viii. sect. 17.) As far, however, as the taxis is concerned, relationship of parts only require, that their position and form should be such, as to give an idea of effecting the purpose for which they were intended, that is, that whether the part be a *supporting*, *sheltering*, or *binding* member, it should be such in every respect, that it may seem to be related to the adjacent members, which it *shelters*, *binds*, or *supports*, which are the three principal offices, which mouldings have: I am aware, that some authors talk of separating, and finishing mouldings; these, however, generally produce more confusion, than benefit to the effect; they may, however, sometimes occur, though less in architect's than in the carpenter's, or upholsterer's designs, and when they may occur, experience will be the best guide.

Efficiency and relationship.

ORNAMENT.

Ornament

66. We have thus taken a general view of the useful forms in Architecture, and such as will embrace every form, that may be advantageously used, though it would be impossible to trace all their combinations. It will be necessary in this and the following essays, to keep our ideas of what is strictly to be called Architecture, and ornament, (which is only to be considered an appendage to the pure principles of the art,) quite distinct, because in some few instances the principles of composition have properties not common to both; this is perhaps most of all the case in taxis: by ornament in Architecture I would wish to be understood to mean all parts, which are curved or carved in imitation of any natural, or fanciful object.

distinct from Architecture.

Ornament useful, and useless.

67. One very obvious distinction between Architecture, and ornament is, that the members of all good specimens of Architecture should have a use, whereas ornament may sometimes occur without any use; though certainly we shall find, that the noblest effects are produced by ornaments, which appear to possess some use; hence much of the dignity of the acanthus leaves in the Corinthian capital, which appear to support the abacus, which is so much more dignified, than the scroll in the Ionic capital, which appears to be a useless finish; hence also the beauty of the console, and cartooze, as also some cases, where the heads of griffins, and various other animals, are introduced, as if supporting an arch, or tablet.

Nature our guide.

68. That utility is a beauty even in ornament, we

may, I think, infer from a contemplation of nature; it would be very difficult, I should say almost impossible, to fix upon any object in nature, which, whether beautiful or not, has not its destined use; it is unnecessary to instance examples, the limb of every animal, and even the sinuosities, and projections, that vary their form, every leaf, every flower, will sufficiently prove the truth of this, and tell us, that what seems the most luxuriant specimen of her wantonness, and wildness, is replete with what is intended to answer some important end: in the multitude of ends, however, which nature has to answer, she has of course much greater scope to exhibit this species of propriety in; while Architecture is confined in a much narrower field, as only two or three principal and a few secondary uses can be exhibited in it: this circumstance makes it more easy for the Architect always to give a member its proper destination.

Doric, the most perfect order, and most like nature.

69. The style of building, which approaches nearest the simplicity to be found in nature, is unquestionably the Doric; in this we have a design highly ornamental without a single member, that is useless; besides this, it is the most original in its nature, as there is not a single member in it, that displays any imitative form: it was this pure order, that was the favourite of ancient Greece; for the Corinthian, and Ionic are comparatively speaking of rare occurrence: it was this perfect order, that displayed beauty without ornament, that was so far from wanting this meretricious aid, that it was rendered trifling, and discharacterized, if any thing like ornament, except the most austere sculpture was brought into its composition; and even

where sculpture was introduced, as in the Parthenon, and temple of Theseus, the order had yielded up much of ancient and solid grandeur for more slender and delicate proportions, in harmony with these adventitious appendages.

Ornament not in pure specimens.

70. Ornament therefore in the most noble, and dignified specimens, has no part in Architecture. This noble art, however, is not austere throughout; Architecture will sometimes bend her stately neck to the curve, and deck her apparel with flowers; the difficulty, however, is to do this well. Ornament is, perhaps, more adapted to interior Architecture, than to exterior, and such is the beauty in workmanship, and execution of some specimens of carving, that it would be a loss to art to reject them, however they may interfere with the bolder, and more dignified contour of some exterior specimens of building.

Ornament scarcely belongs to this essay:

71. As ornament can display but little use, its principles of composition will more properly be considered in a future essay; if is only at present necessary to consider, what in accordance to the motto of this essay is fitting to be used upon other principles of propriety besides those of utility: here we have an

its variety.

endless field of variety to search in; and as ornaments generally represent both natural, and imaginary objects, the endless variety of nature and fancy would alone circumscribe our researches: as yet there are numberless beautiful objects, that have never found their way into a design; and as leaves, buds, flowers, tendrils, seeds, fruits, &c. in the vegetable kingdom; griffins, lions, birds, oxen, heads, &c. in the animal kingdom; and vases, lyres, shells, and chimeras, ina-

nimate objects, besides the representation of historical events, are quite infinite, it would be useless to attempt to classify them.

Ornament should be agreeable.

72. All that can be decided upon, as desirable, is, that we should take care to choose forms, that give some agreeable association of ideas: it may be very well for a Hogarth to give us a new order of Architecture composed of periwigs, and three-cornered hats; but this will not do in practice. For the sake of some kind of arrangement I shall divide all ornaments into four kinds, the *formal*, the *diffuse*, the *simple*, and the *mixed*.

Four kinds.

Formal ornament.

73. By formal ornaments may be understood such as are strictly speaking uniform, and formal in their construction, the most common of which are the serpentine or wavy, as fig. LI., the volute ornament as fig. LII., and the guilloche in a succession of complete or apparent circles, as fig. LIII. and LIV., of all which there are great varieties: besides these there are many others in all styles of Architecture; we may observe a great many in Gothic Architecture by referring to Sir James Hall's essay on that style, plate 32, where a copious selection is presented to us.

Diffuse ornament.

74. By diffuse ornament may be understood such as is not regularly disposed, such as sprigs, festoons, &c. &c. It would be unnecessary to give examples of these, as they are too numerous and too well known to require it.

Simple ornament.

75. By simple I would be understood to mean such as are composed of one thing only, as sprigs, or festoons of leaves without fruit or flowers attached, animals without any accompaniments, &c.

Mixed ornament.

76. Mixed ornament will be readily understood to mean such as are the reverse of the last, being composed of any, the most intricate variety.

Taxis in ornament.

77. However luxuriant ornament may be, it is still desirable, that it should be governed, as much as possible, by the rules of taxis, and that in those parts, whether ornamental or not, which are unavoidably more conspicuous than the rest, no member should be introduced without full and sufficient reason, nor without making that full and sufficient reason evident by a vigorous display of utility.

END OF THE FOURTH ESSAY.

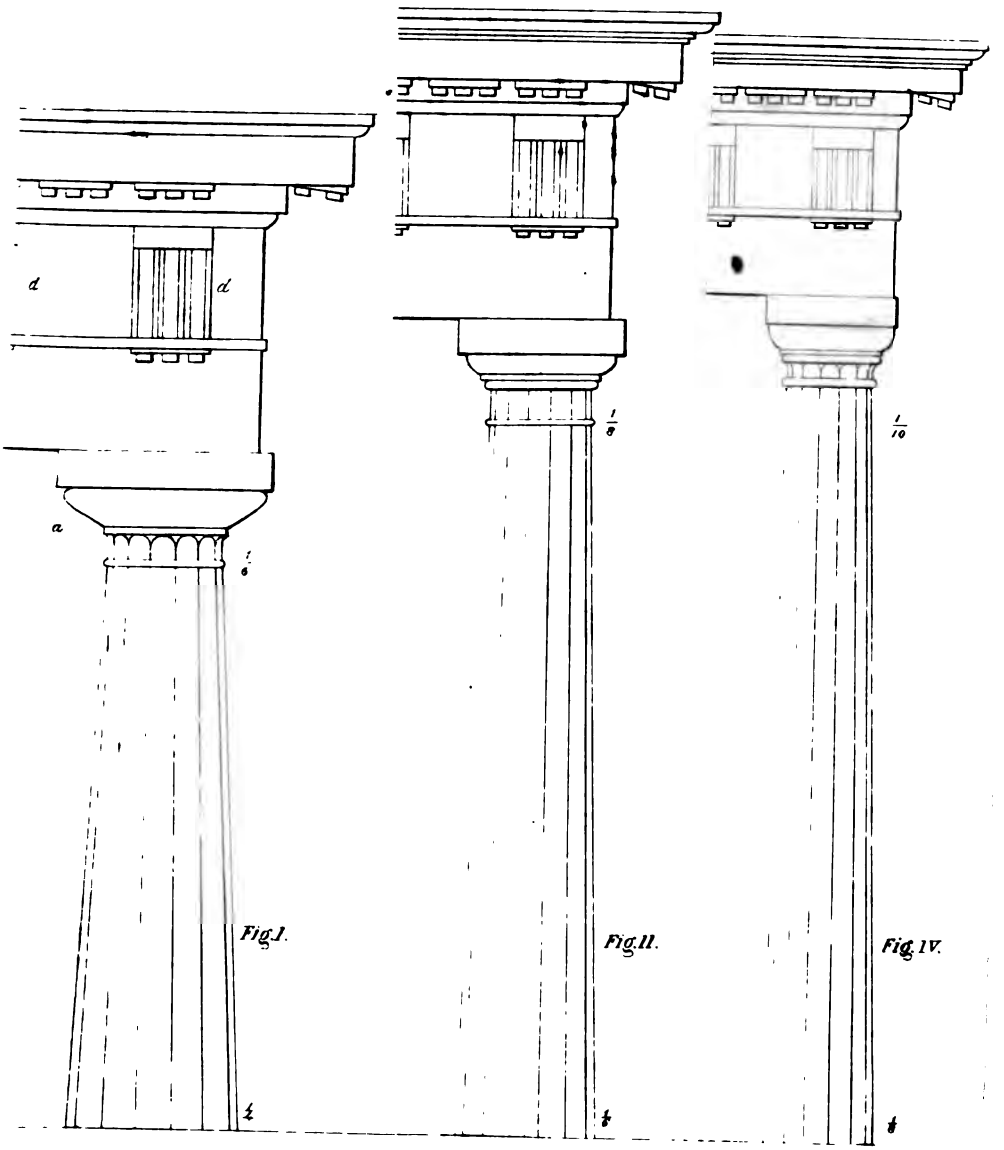
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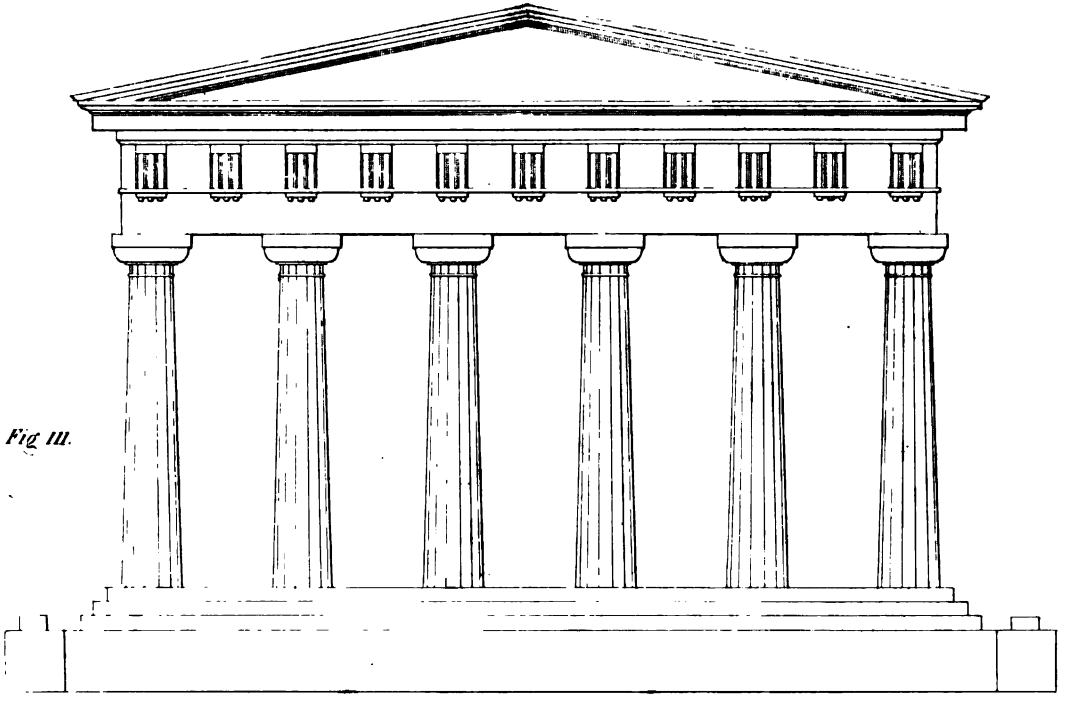
Fig.I.
Fig.II.
Fig.IV.



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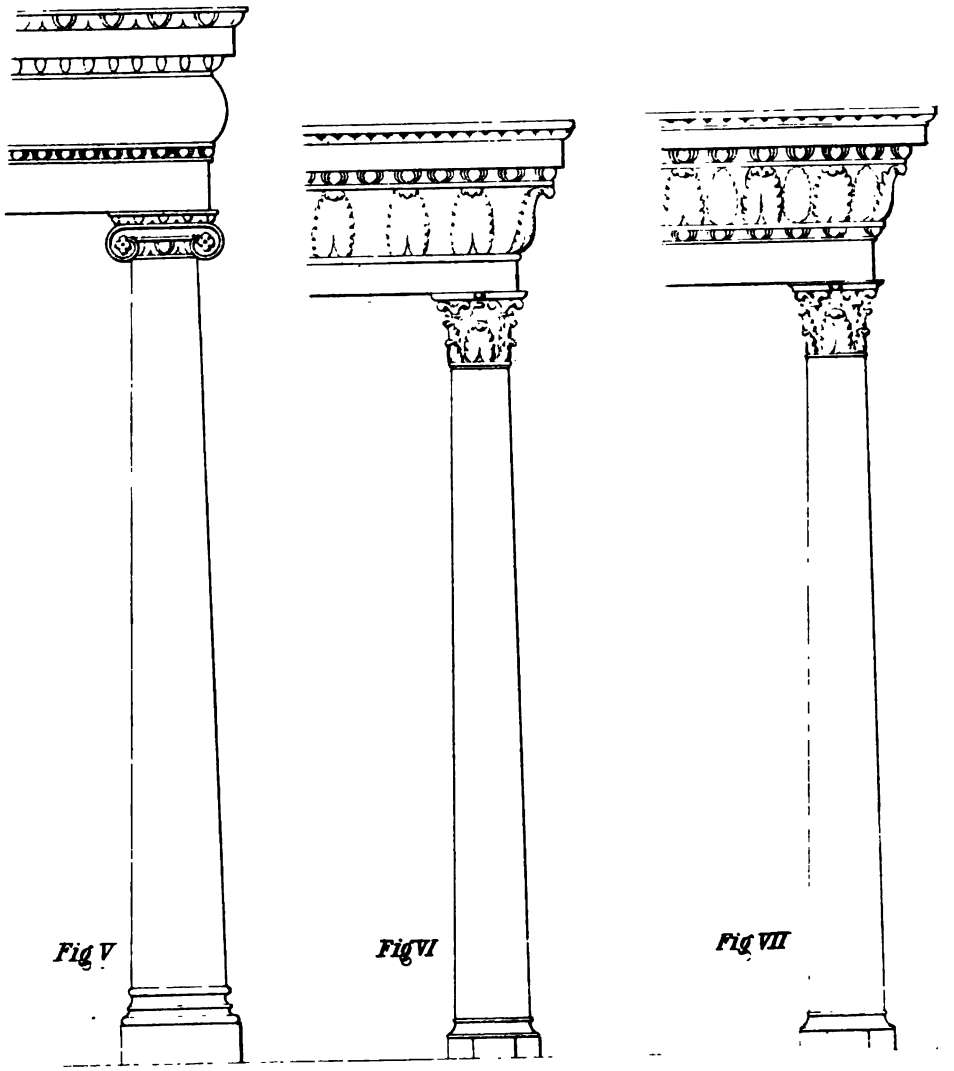


Fig V

Fig VI

Fig VII

Fig. VIII.

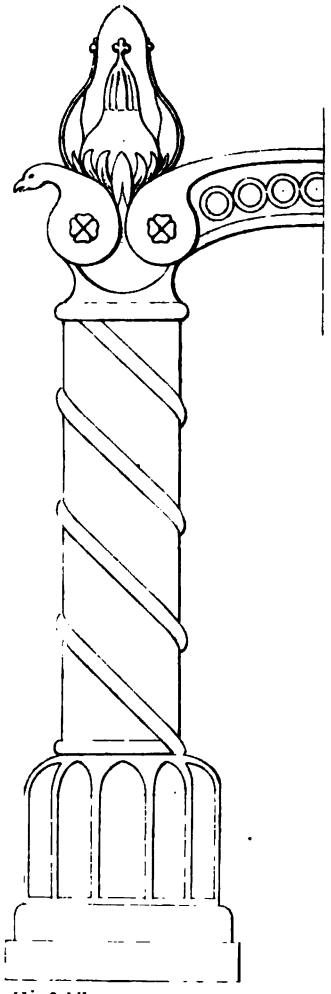
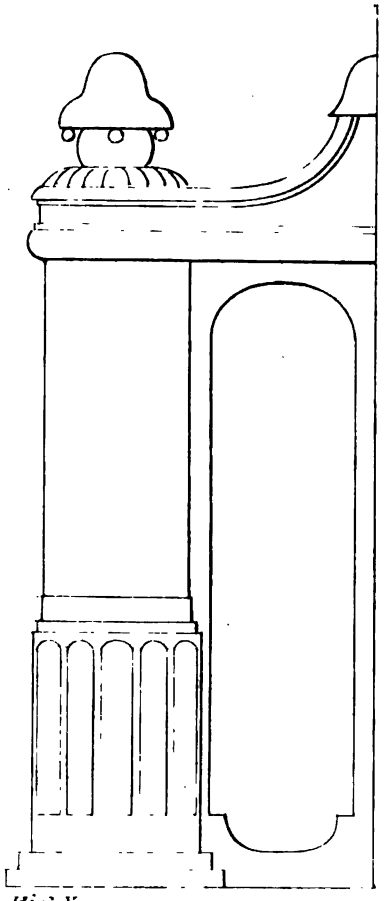


Fig IX.



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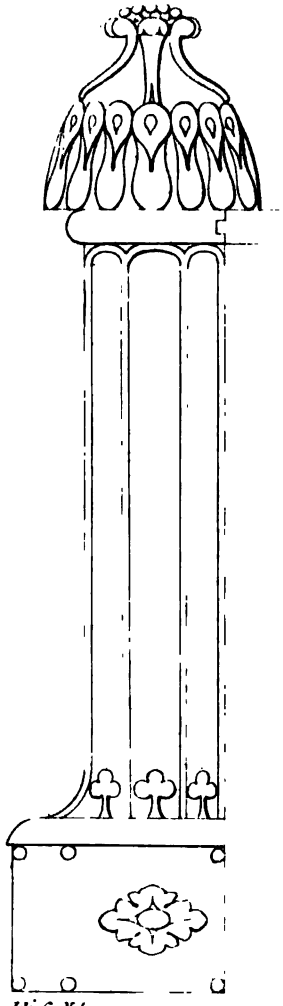

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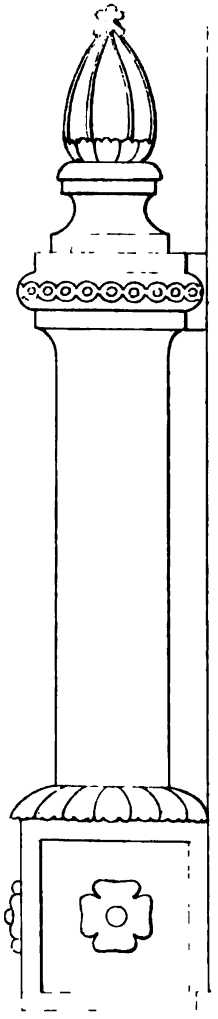

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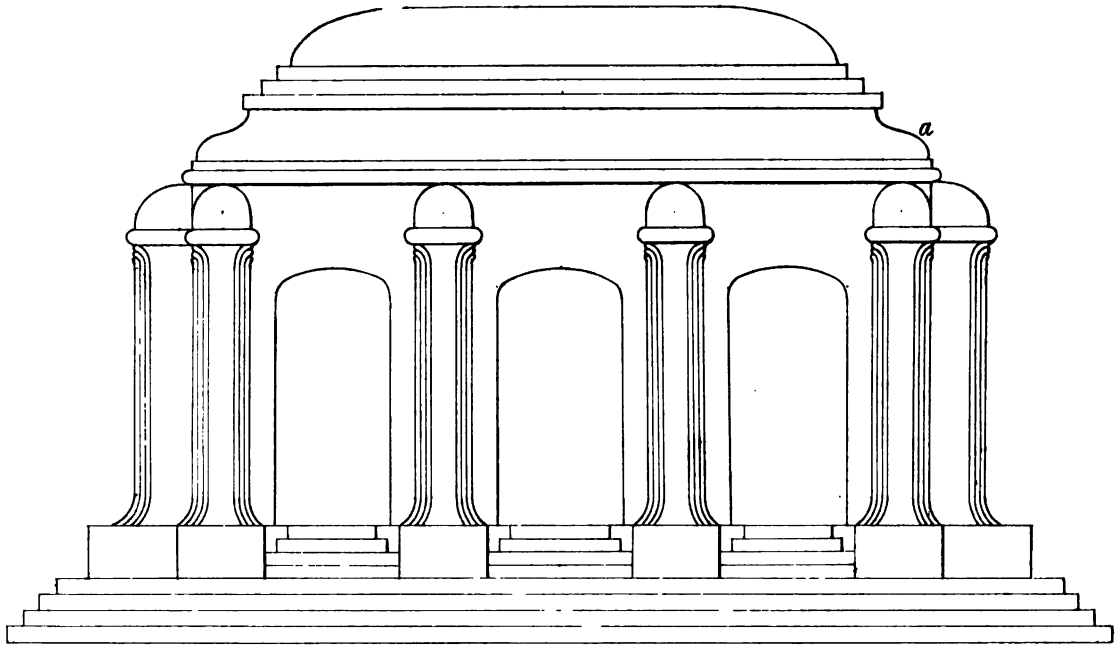

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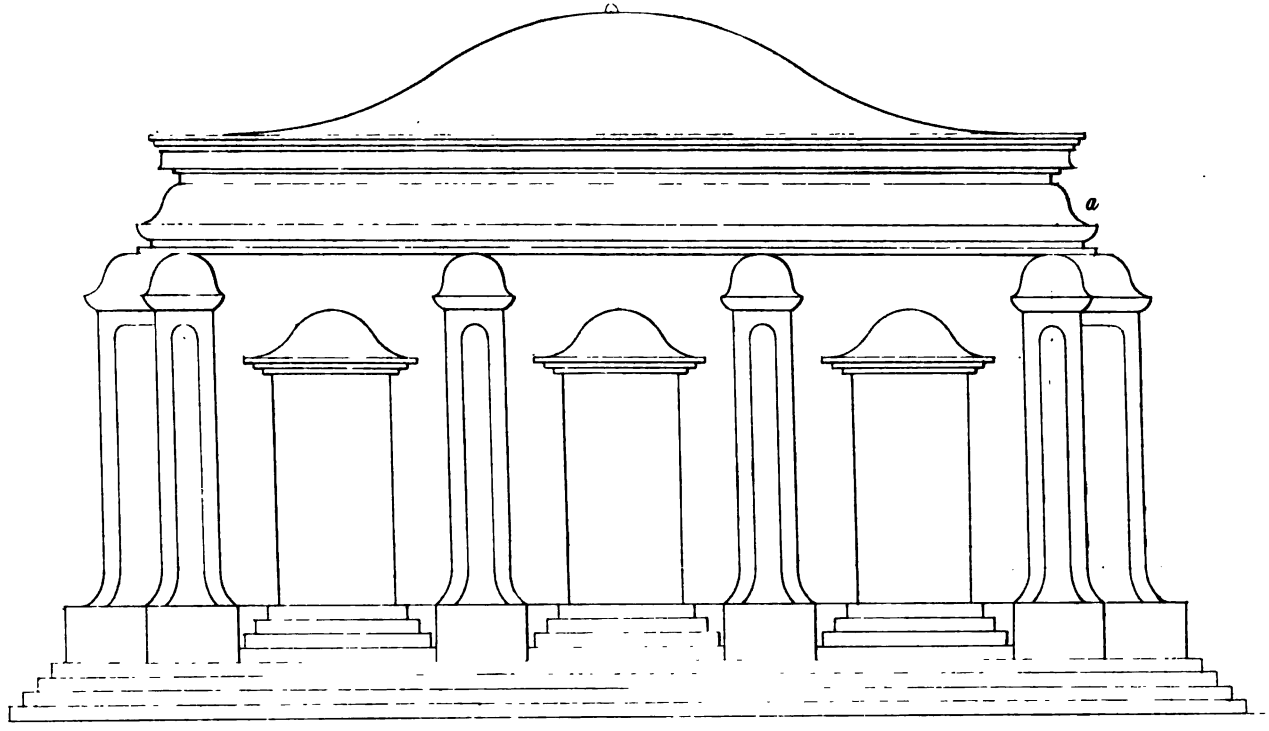

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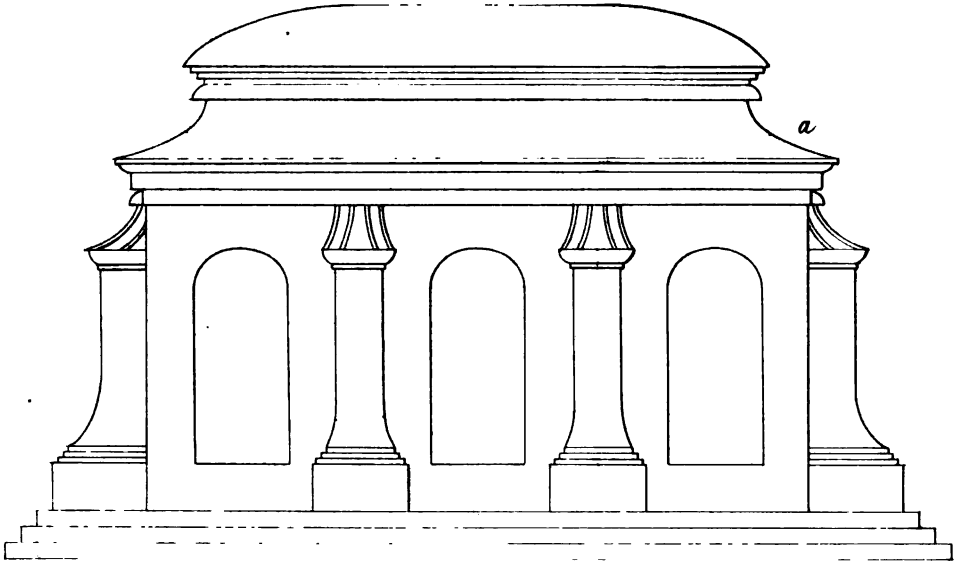

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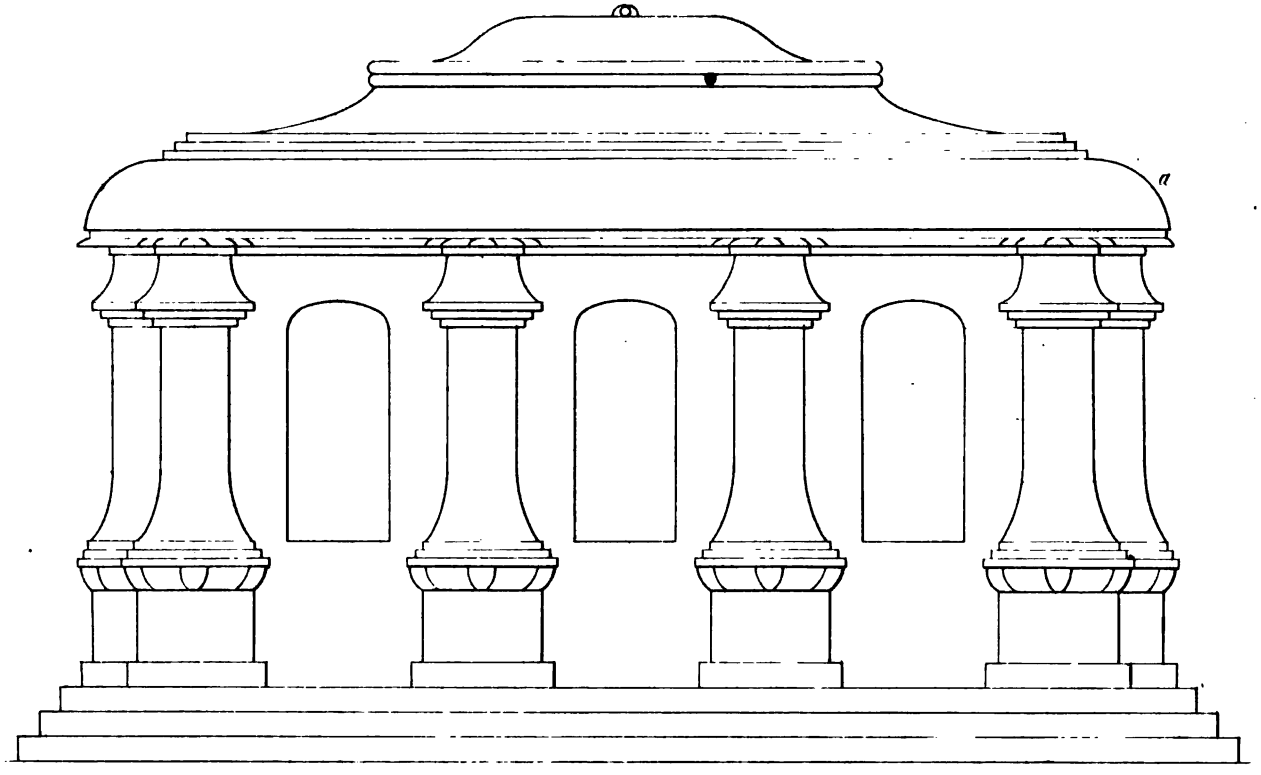

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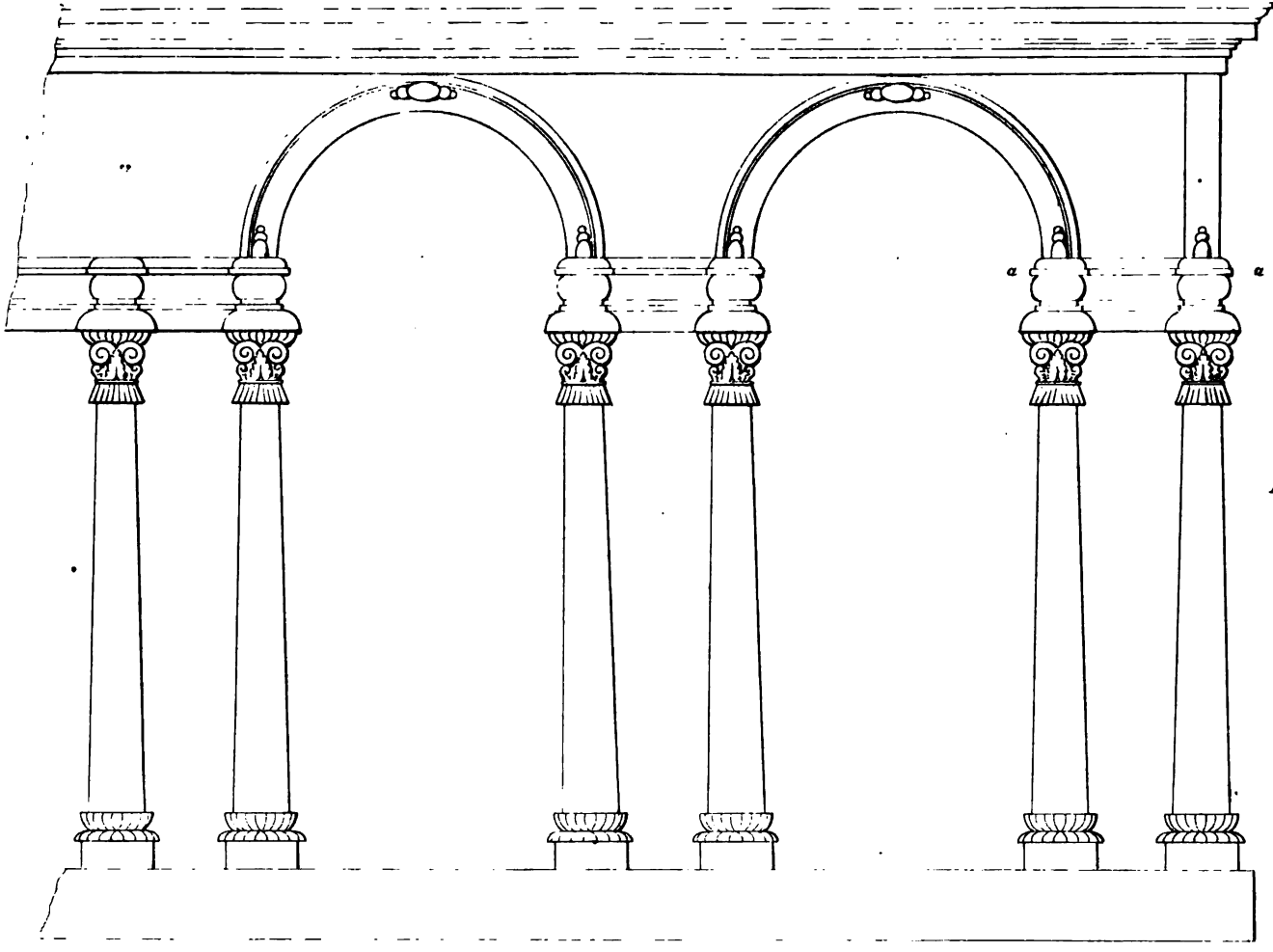
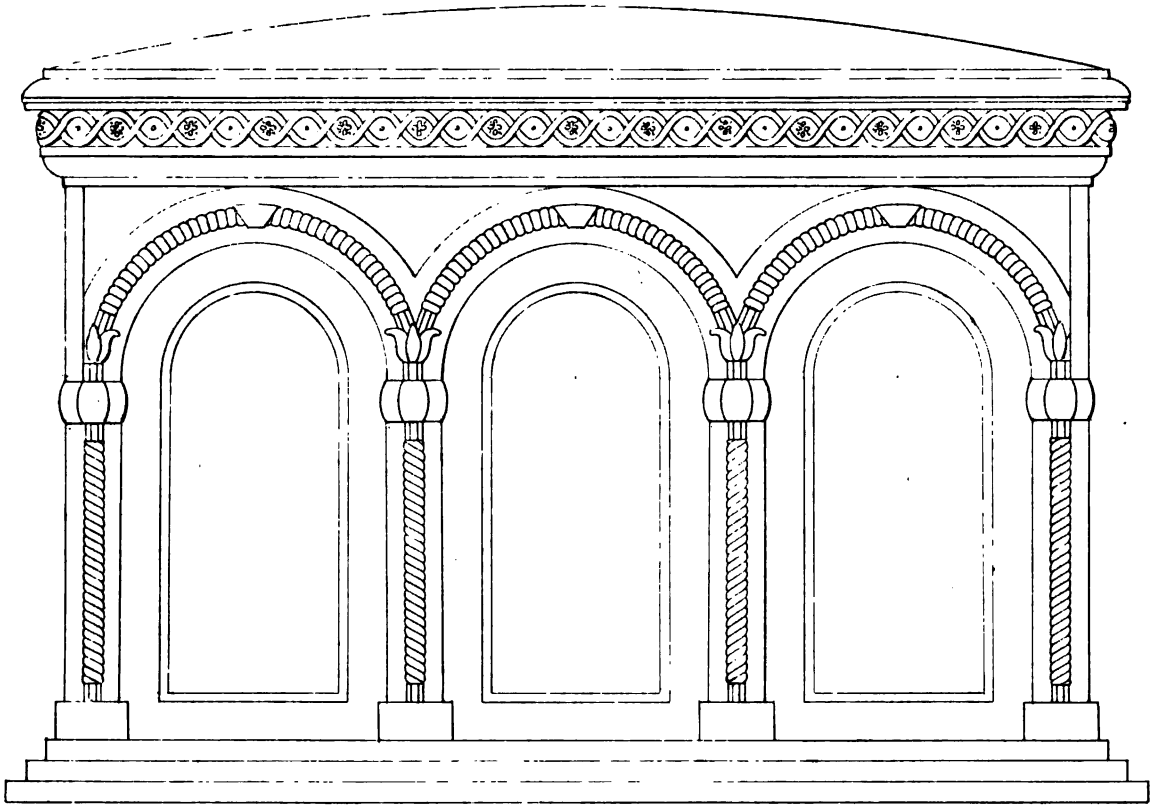


Fig XVII.

dim.ns

module
½ upper diameter.



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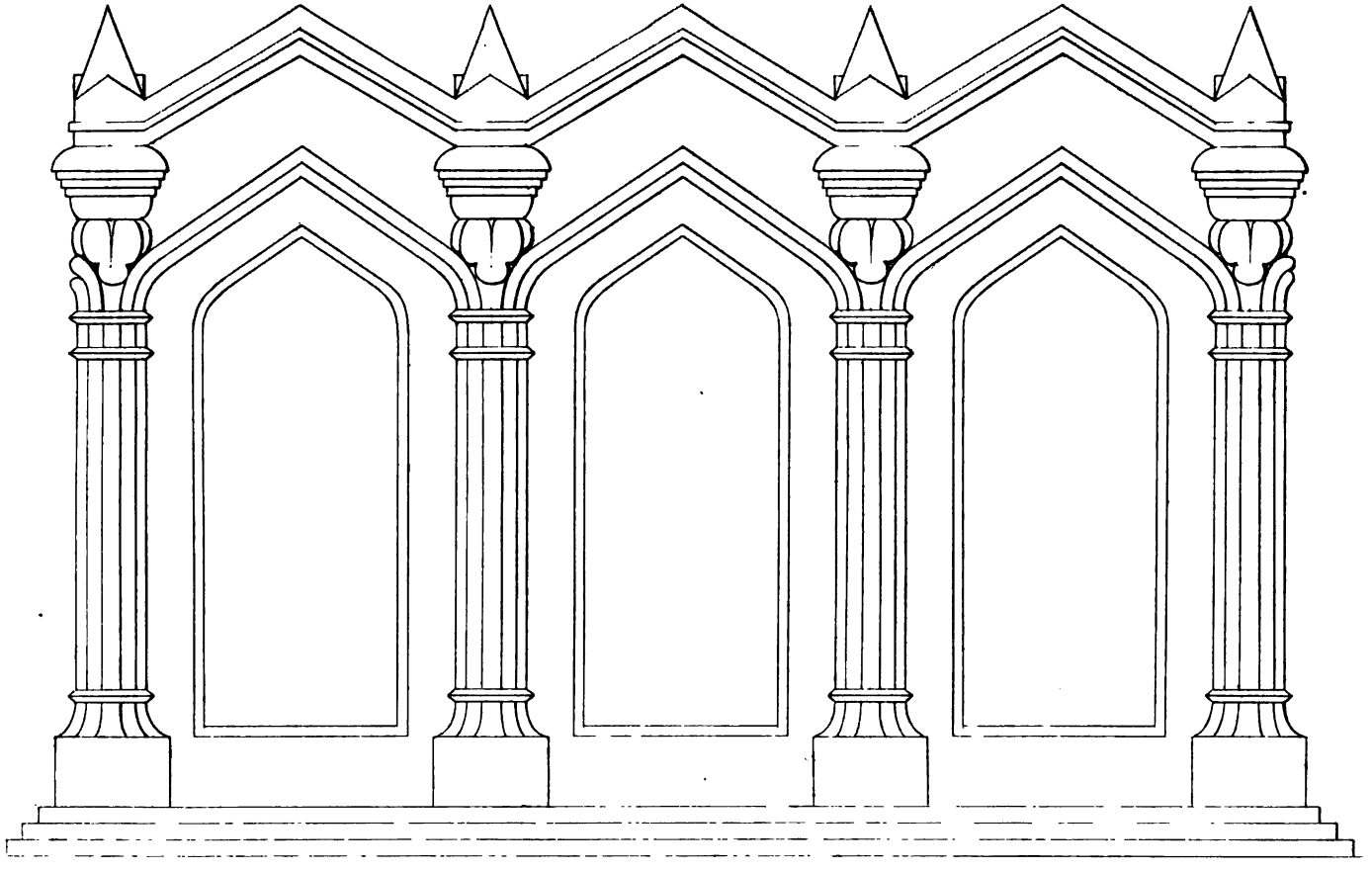


Fig. XIX.

module ½ diameter.

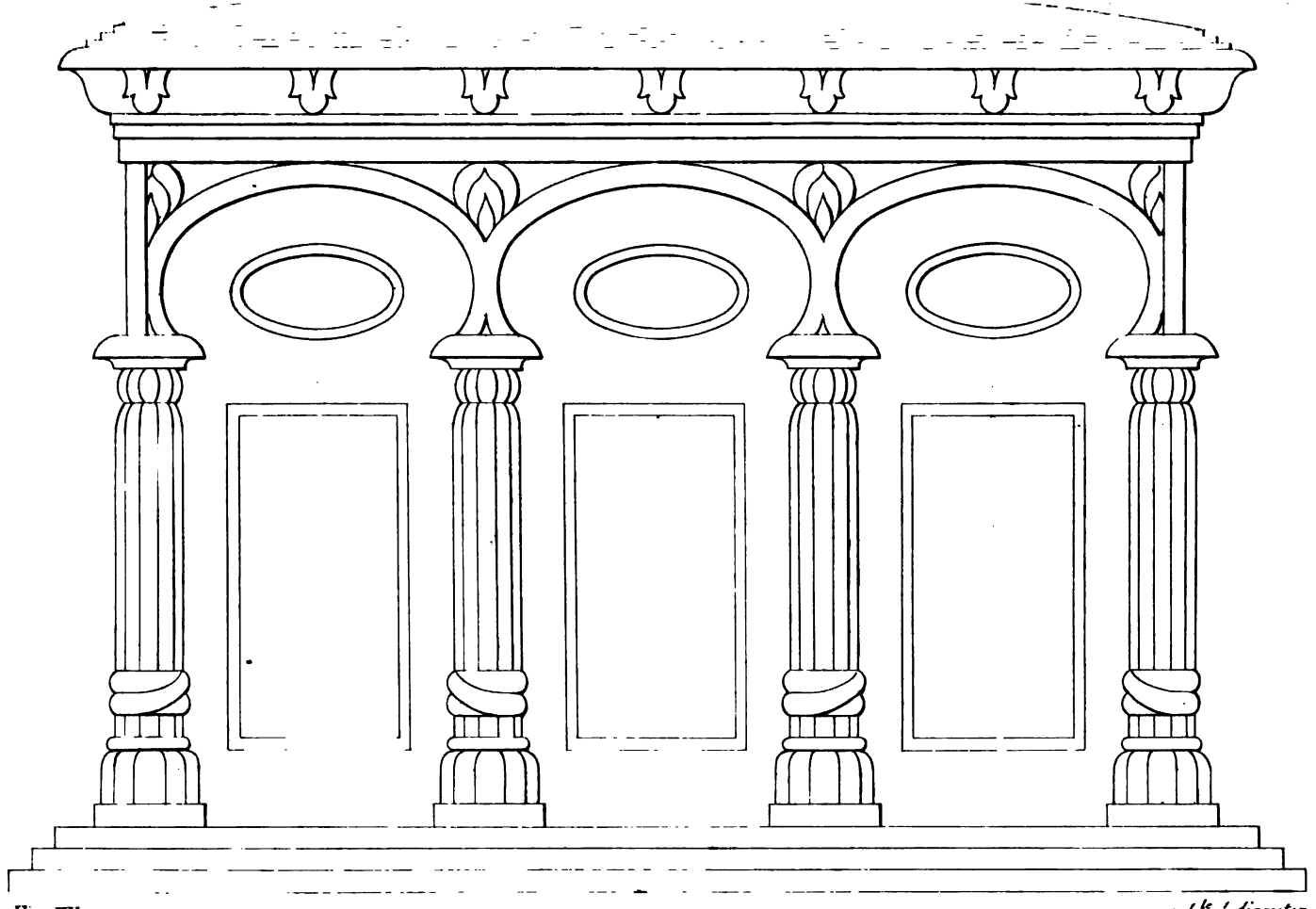
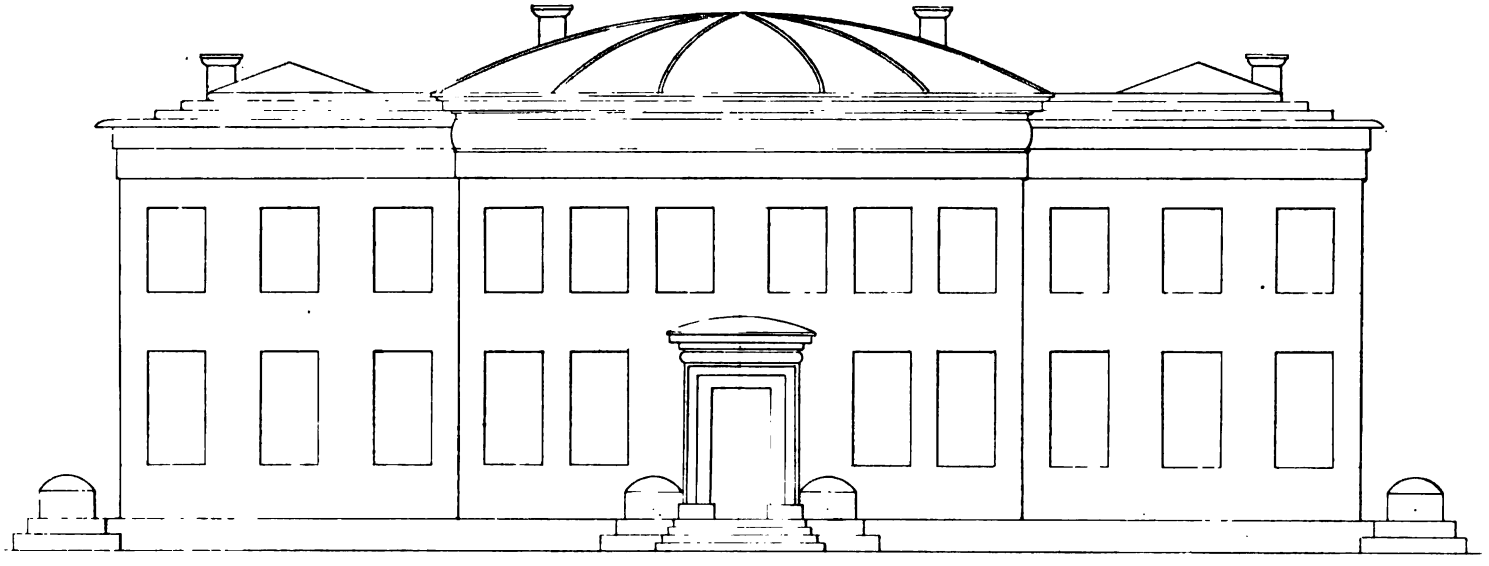


Fig. XX.

mod le ƒ diameter



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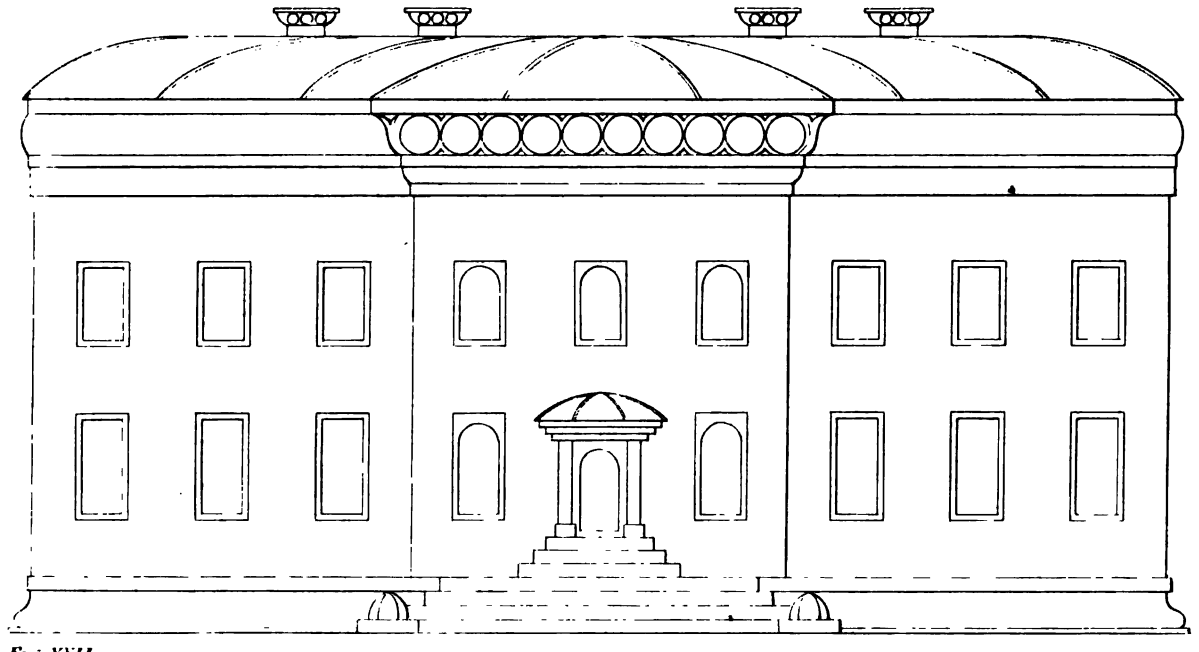

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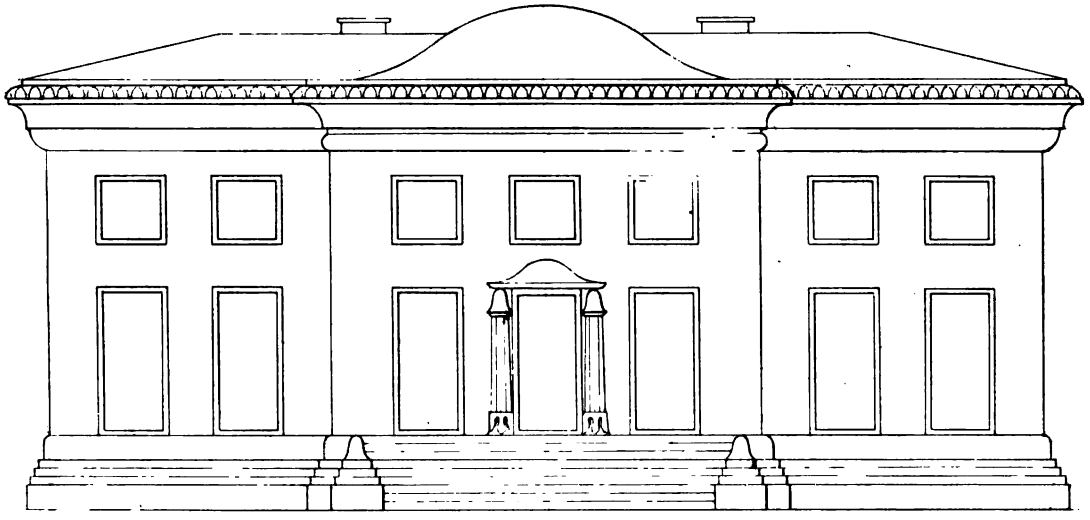

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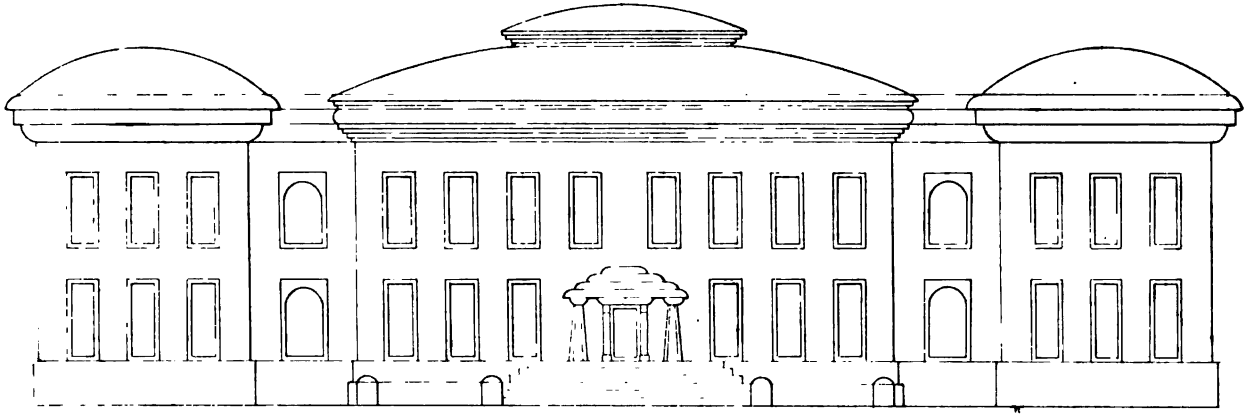

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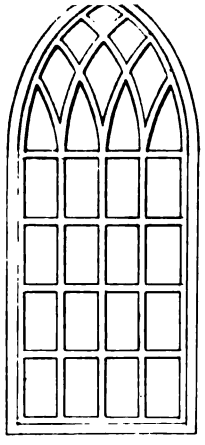

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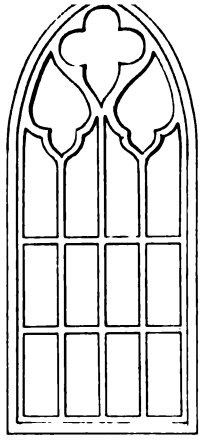

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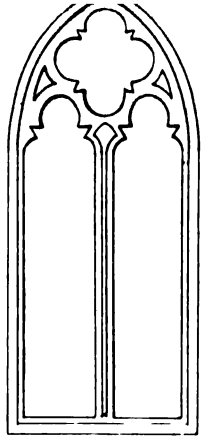

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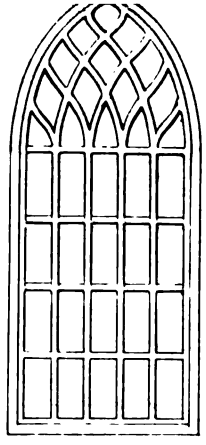

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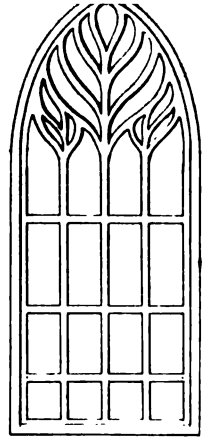

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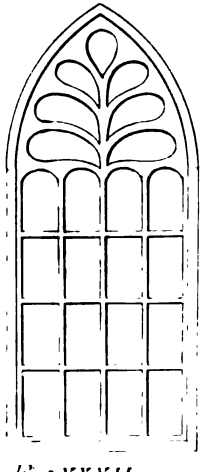

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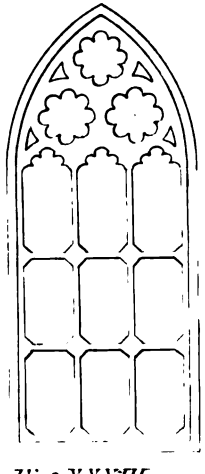

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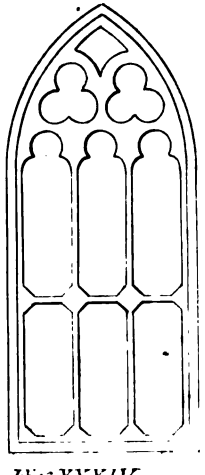


Fig XXXIV.

Fig XXXV.

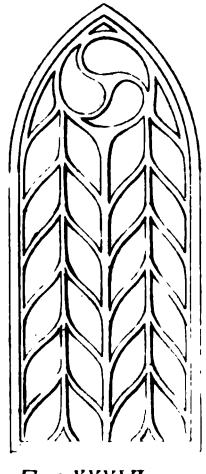


Fig XXXVI

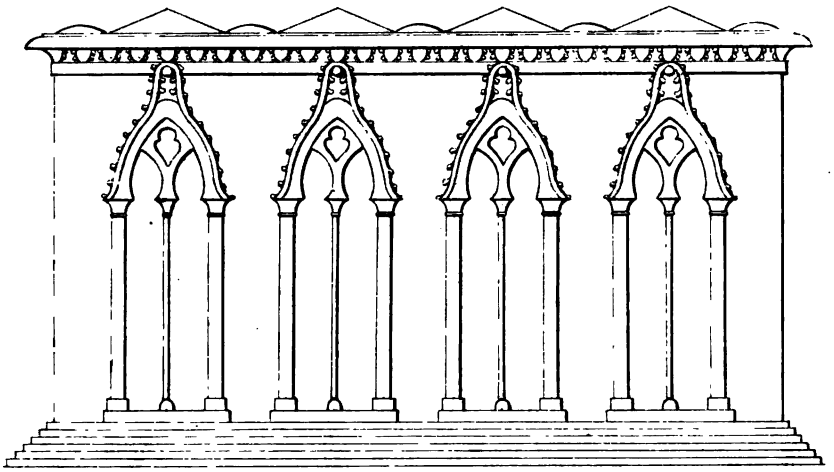
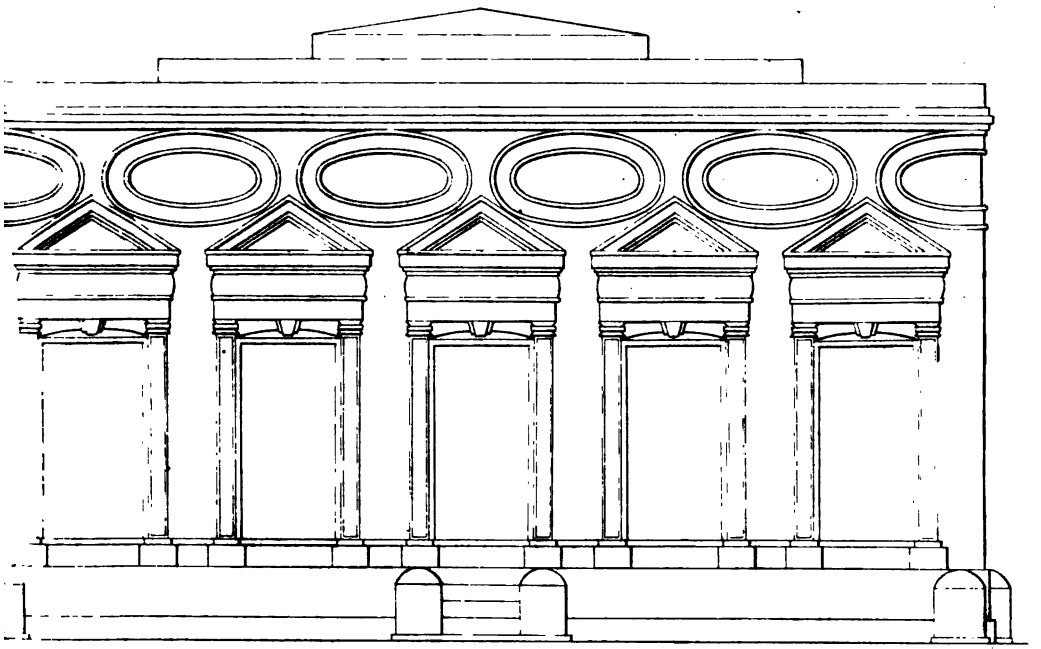


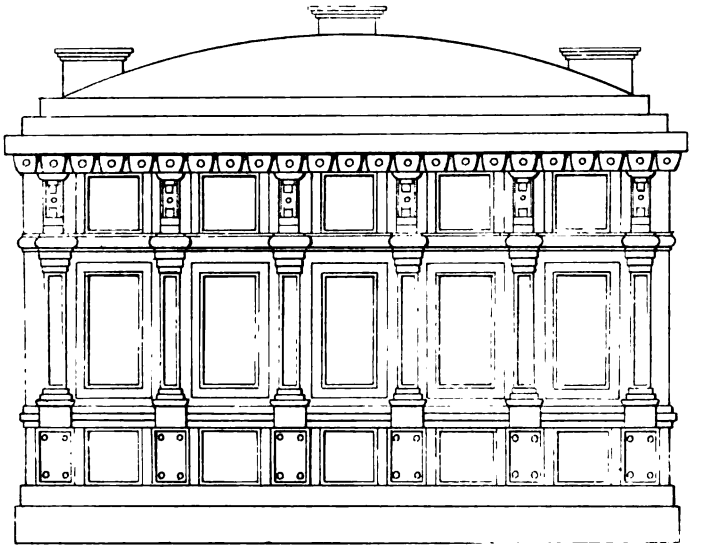
Fig: XXXVII.

3. 6. 9. feet



XXXVIII.

3. 6. 9. feet



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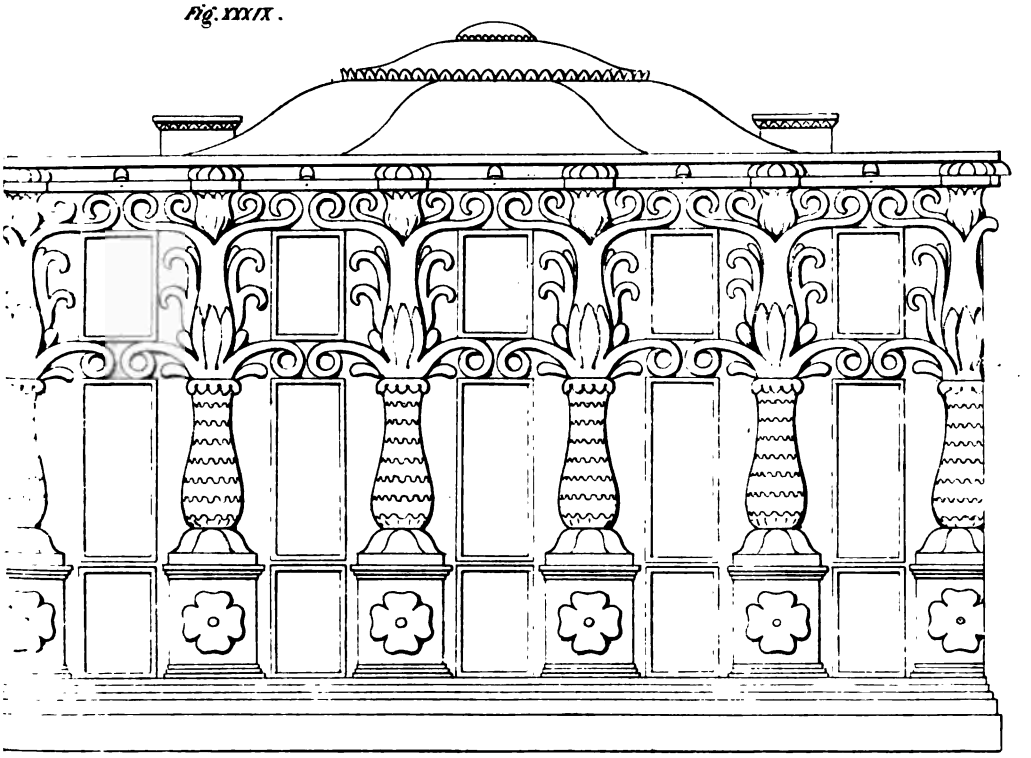

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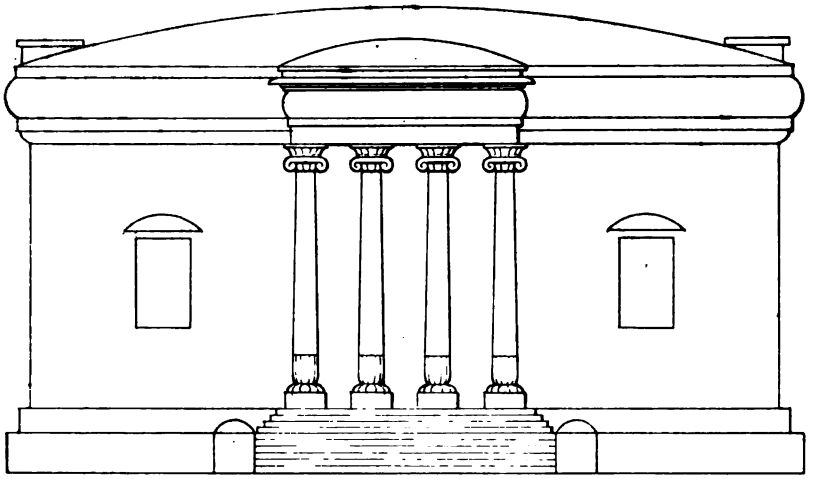

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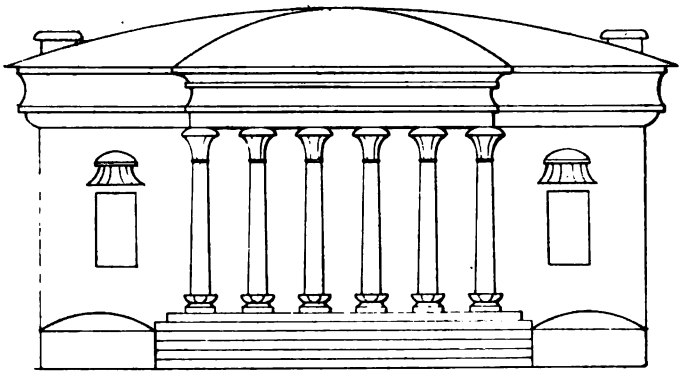

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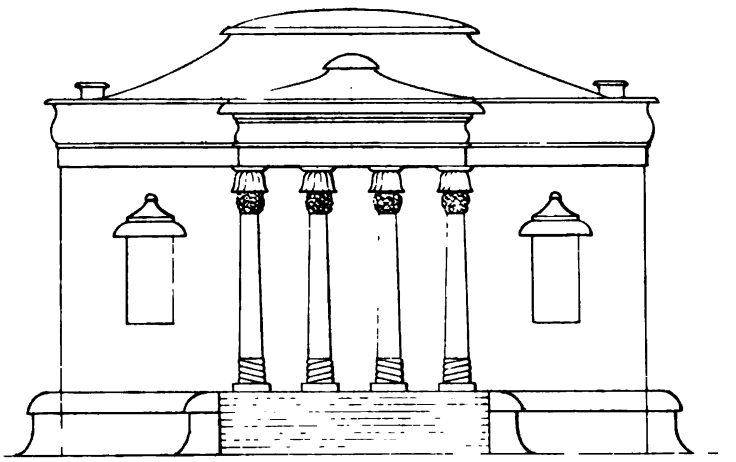

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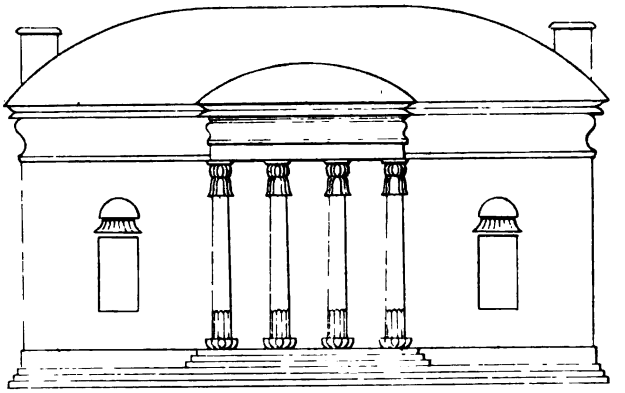
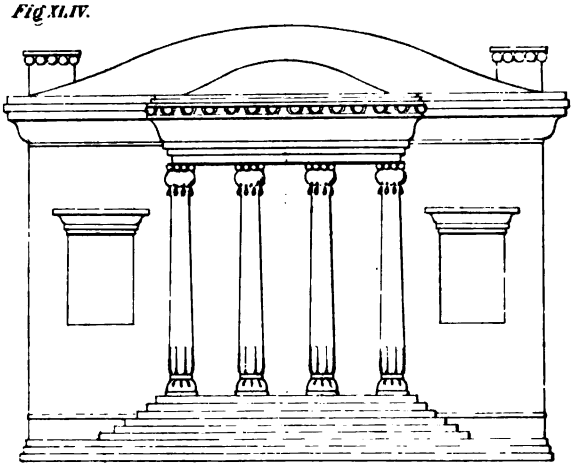


Fig XLIV.



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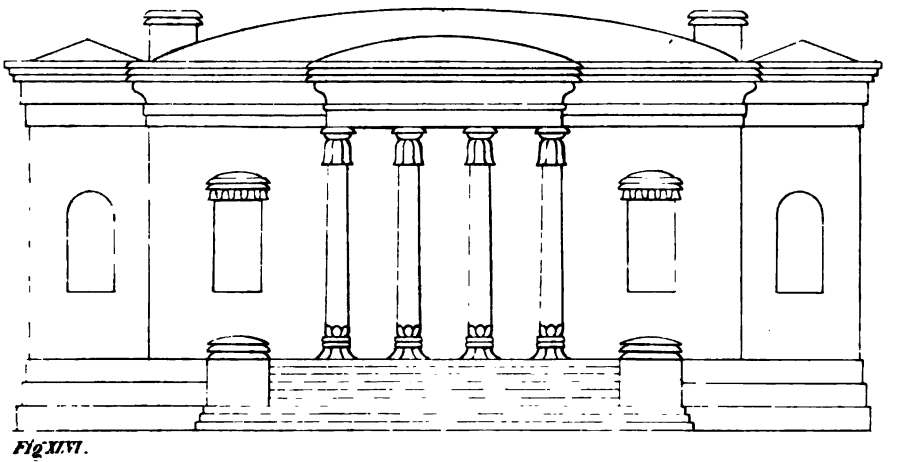
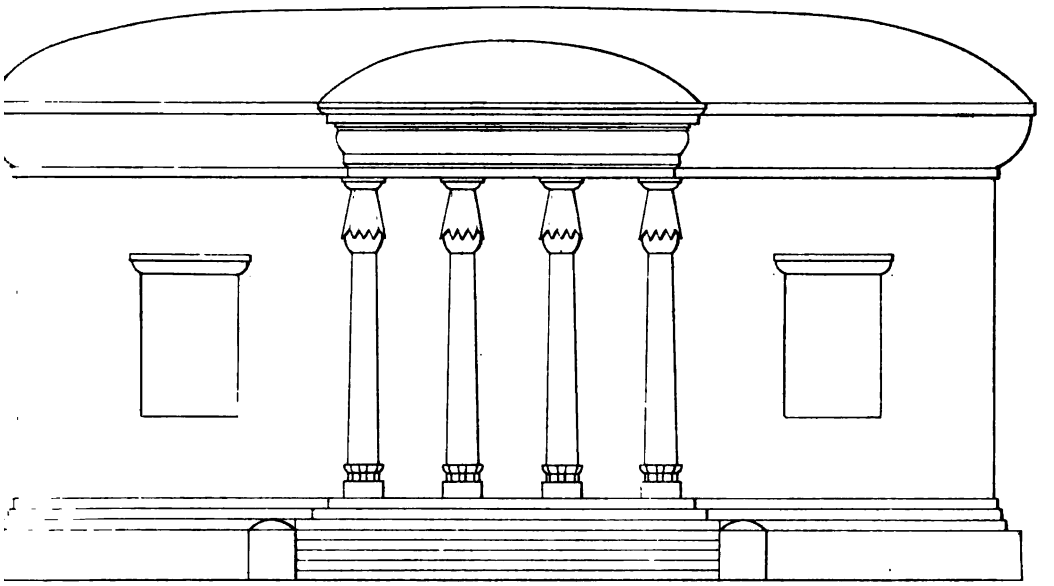


Fig XLVI.



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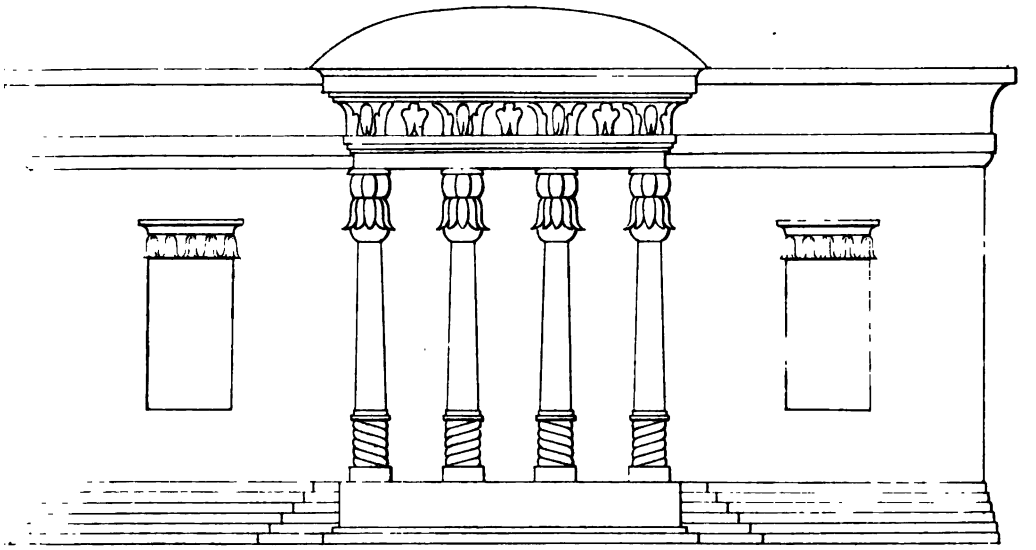


Fig XLVIII.

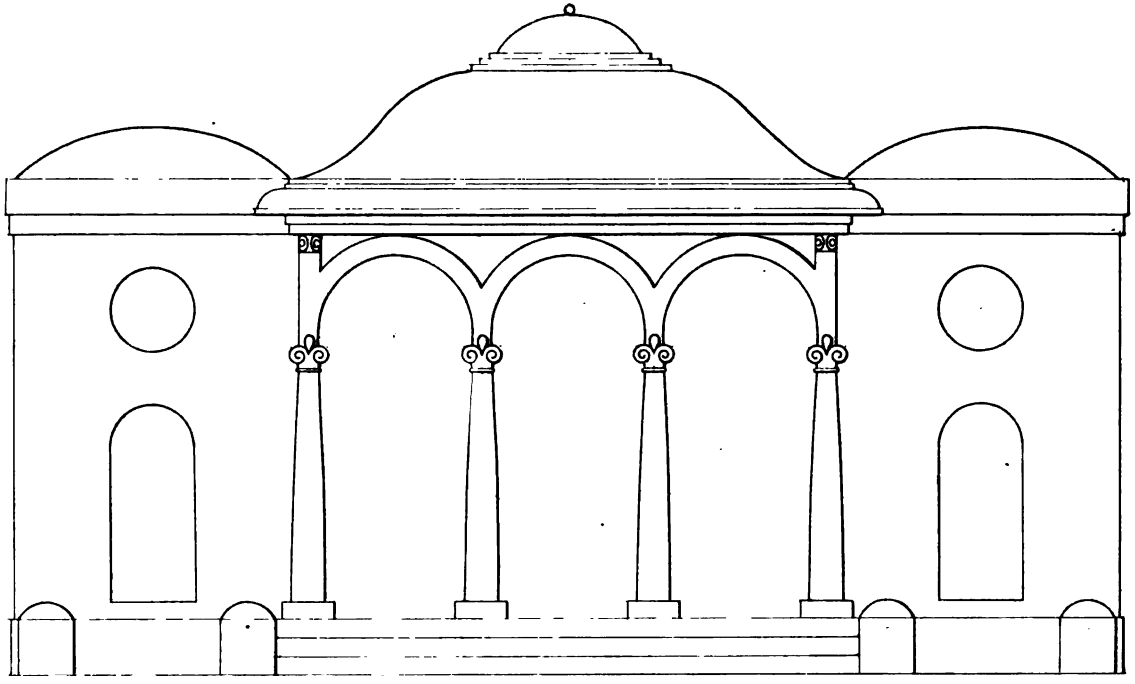


Fig. XLIX.

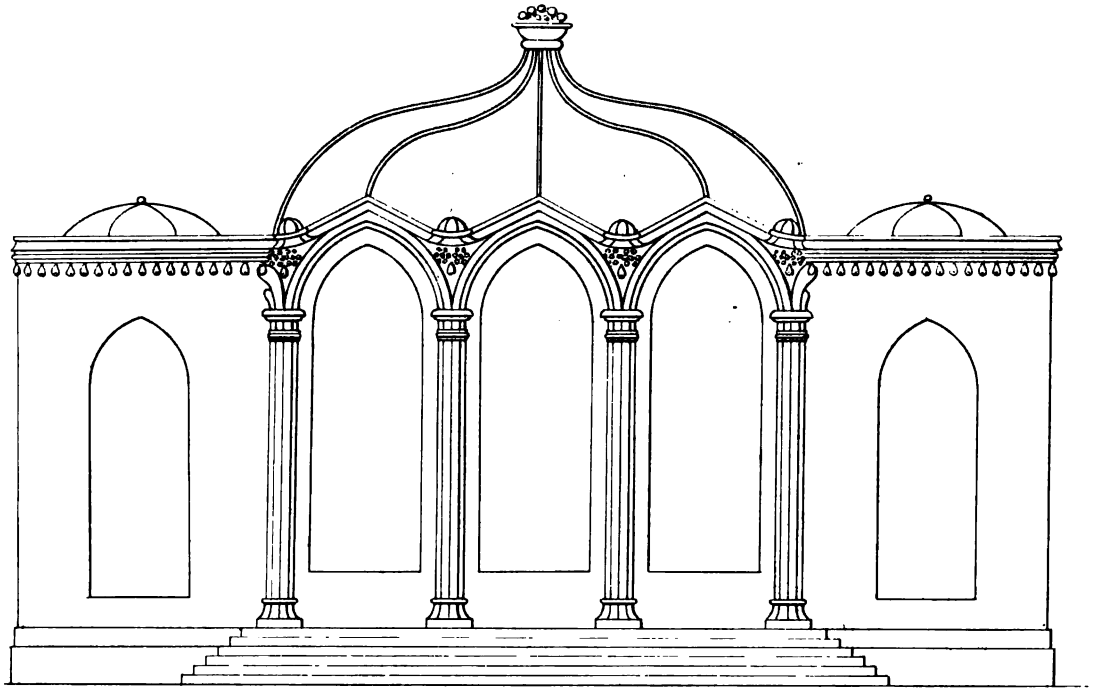


Fig L.

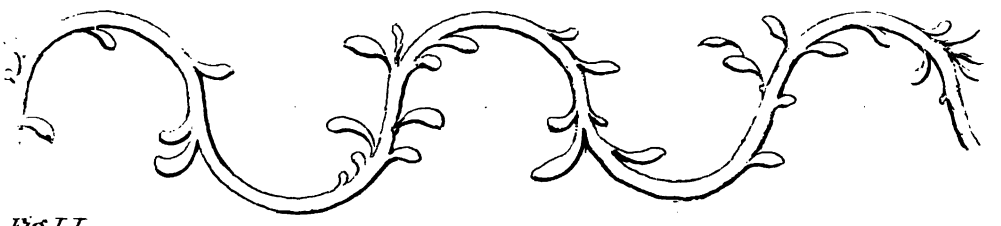


Fig LI.

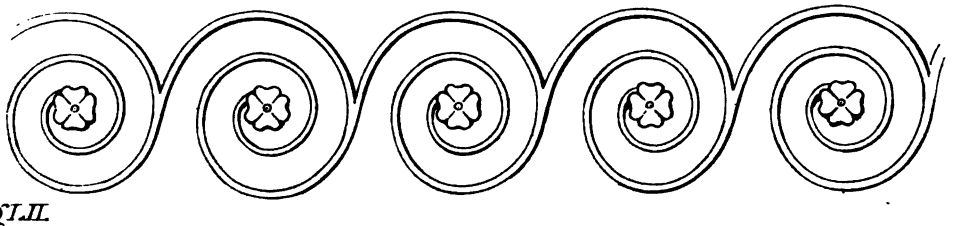
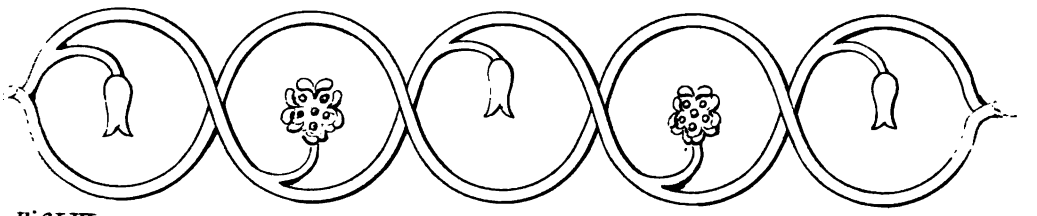


Fig LII.



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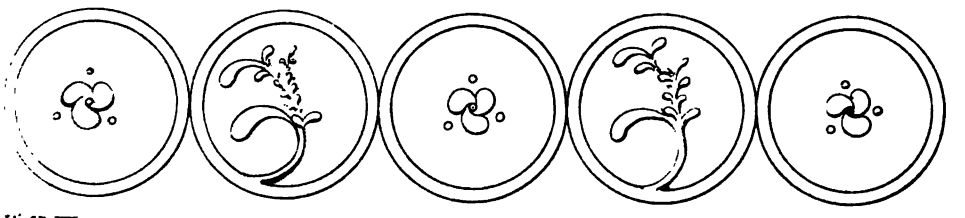

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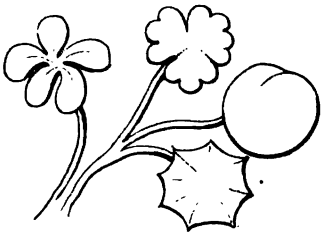


Fig LXIII.

Fig LXIV.

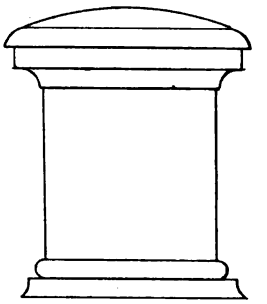
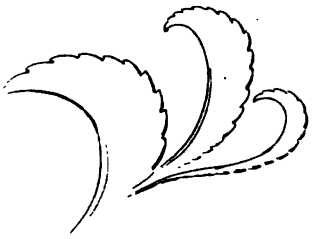


Fig LXV.



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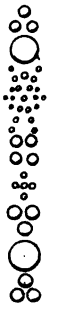

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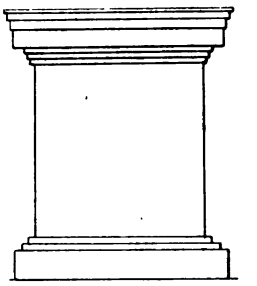


Fig LXVIII.

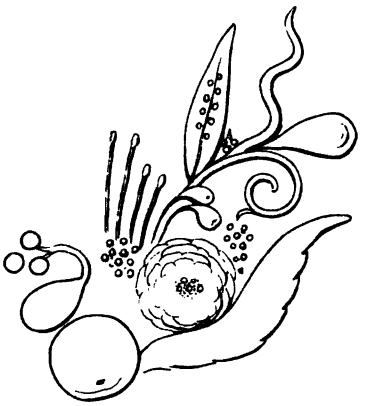


Fig LXIX.

Fig LXX.

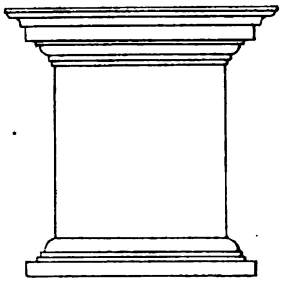


Fig LXXI.

ESSAY V.

PROPORTION, OR THE SYMMETRY AND EURITHM OF VITRUVIUS.

" Symmetria cujus rationem diligentissime Architecti tenere debent."
VITRUVIUS. lib. iii. c. 1.

Vitruvius's analysis of eurithm and symmetry, not sufficiently esteemed.

1. PROPORTION is a subject upon which Vitruvius cannot be mistaken; but the beautiful distinction which he has handed down to us of Eurithm, and Symmetry, seems in no way to have been noticed by modern writers, so as to give us the least idea of the great importance which obviously attaches to it.

An important subject,

2. When I talk of the importance which obviously attaches to the division of Vitruvius into eurithm and symmetry, I of course conceive that every one acknowledges, that proportion is capable of being agreeable or disagreeable. It would be hardly possible to doubt such a truth, had not a great writer started such a possibility; that celebrated person, Edmund Burke, seems to have been as remarkable in his opinions on proportion, as he was on utility. Though the admiration of beautiful proportion is in every mouth, though its effects have often been enlarged

though Burke thought proportion no part of beauty.

upon in the Corinthian pillar, in the human figure, in the proportion of entire edifices, and all the various works of nature, it is remarkable, that the great Burke should have thought proportion no part of beauty; he argues, that "if it was, the same proportion ought to be found in all beautiful objects." Without entering farther into the subject of a future essay on character, where the fallacy of such an argument will more fully appear, it must be evident to every one, that if this were true, we should not see every day so many cases, where the most different objects are equally beautiful, though with different forms and having remotely different proportion, and yet the proportion in all is perhaps, what gives the greatest appearance of perfection; in fact this argument is as preposterous, as if a person were to say, "a rose is not a beautiful flower, because, if it was, all beautiful flowers ought to be roses:" as there are no stronger arguments against it than this, we may proceed to consider the power of proportion as acknowledged. Its application in all its various combinations will come more under our observation in the essay on character; but without reference to this, we shall simply consider, what is not offensive in proportion; and to understand this, we cannot dispense with the Vitruvian distinction of eurithm and symmetry.

A false argument.

3. Vitruvius, who so obscurely explains this, and all the other qualities in composition, has placed diathesis before proportion; if, however, diathesis means effective arrangement, it can hardly be understood without proportion; it is for this reason, that

This essay should be before that on diathesis.

here proportion has the precedence: but this will be more dwelt upon in the next essay.

Vitruvius on eurithm and symmetry.

4. This important distinction of eurithm and symmetry, which should be so forcibly impressed on our minds, and without which, neither diathesis, nor character, can be rightly understood, is given by Vitruvius in these words, "Eurithmia est venusta species commodusque in compositionibus memborum aspectus. Hœc efficitur, cum membra operis convenientia sunt, altitudinis ad latitudinem, latitudinis ad longitudinem, et ad summam omnia respondeant suæ symmetriæ. Item symmetria est ex ipsius operis membris conveniens consensus, ex partibus que separatis, ad universæ figuræ speciem, ratæ partis responsus, ut in hominis corpore e cubito, pede, palmo, digito, ceterisque partibus symmetros est, sic est in operum perfectionibus." There is nothing obscure in this, except the passage "ad summam suæ respondeant symmetriæ," where symmetry and eurithm are evidently confused together; so that upon the whole we may explain them in the following manner.

Eurithm defined.

5. Eurithm is the proportion of any one part, member or composition, or the beautiful rithm or measure of the length or height of an object to its breadth.

Explained.

6. Thus, we may talk of the eurithm of a house, which is composed of many less parts, each of which has its own particular eurithm: and whether we talk of the eurithm of the whole, or of one of its parts, the same explanation would apply.

Derivation of symmetria.

7. Symmetria implies a measuring together: it might be said, that eurithmia is a measuring together of length and breadth; so that the derivation of

symmetria, does not embrace all that is really meant by it.

Symmetry defined.

8. Symmetry, however, must be here understood to mean the rythms or the measures of the length, breadth, and height (or any two of them) of two or more distinct wholes; it is, to speak more plainly, the rythm or proportion of any two or more distinct eurithms.

Explained.

9. As, therefore, symmetry necessarily involves more than one whole part or member, we may talk of the symmetry of the whole house, with any of its parts, as a pillar, door, &c.; or we may talk of the symmetry of any two small parts, as of a pillar to a door, or of a pillar to a pedestal. When, therefore, we talk of the symmetry of a building, we should mean the proportion of all the parts, one with another.

Our present object, what?

10. A proper understanding of this distinction, and the results that spring from it, as we shall see presently, will solve all the seeming mysteries in proportion; we must, however, first consider, in what the excellence of proportion, independent of its giving character, or forming contrast consists; or, in fact, in what consists the beauty of a most simple eurithm, unconnected with any other parts; in this we shall find, that the principle of mere good proportion applies as much to symmetry, as to eurithm.

Vitruvius gives no summary guide to proportions.

11. In Vitruvius's writings, we find the proportions of the different parts of buildings given, but no general rule or rules, as a summary guide in all cases. It may even be a question, whether our British author Hogarth, who wrote upon the analysis of beauty, ever

had such an opinion of Vitruvius as even to study that author, for he seems to think the whole theory of proportion a mystery: in quoting the preface to Le Blond's translation of the French treatise on the Beau Ideal, though he seems to think the work quoted a meagre performance, he quotes passages, which evidently show some knowledge in the author of the Vitruvian distinction of eurithm, and symmetry; for when speaking of the sublime parts of the art, he reports him to use this phrase, "a touching and moving unity, a pathetic agreement, or concord, *not only of each member to its body, but also of each part to the member of which it is a part.*" Though this passage certainly remotely intimates some knowledge of eurithm and symmetry, we are still left in the dark as to the principles of good proportion.

Beau ideal.

12. As a further proof of the mystery, the principles of proportion, which the ancient Greeks followed, are supposed by the modern to be involved. The same French author, in a former part of the preface, is reported to state, that "the Greeks cared not to communicate the *secret* of the analogy, but nevertheless the Romans used well the proportions, which the Grecians long before had reduced to certain rules."

Proportions supposed to be involved in mystery.

13. These certain rules of the Greek analogy, Hogarth seems to have considered the *grand secret:* what then is this *grand secret* of the αναλογια? On referring to Vitruvius, (lib. iii. cap. 1,) we find αναλογια means nothing more than proportion: we must therefore not be perplexed by so mysterious a word as the Greek analogia; but proceed to consider what

The Greek αναλογια: (the grand secret) merely means proportion.

is good proportion; or, if it pleases scientific ears more, what is good analogy.

Modern knowledge.

14. Though I do not think that either Michael Angelo, or any other modern authors or Architects, have taken a clear and comprehensive view, either in their writings, or buildings, of the distinction between eurithm and symmetry, yet the question, What is good proportion? seems to have been well understood by many of them.

No mystery in proportion;

15. Thus, though many of our predecessors have thought analogy, or proportion, so great a mystery, I think I may be so bold as to argue, from the systems of a few others, that it is no mystery at all: it is very true, that when, as in future essays, proportion is brought in aid of scientific contrast, and (to use the words of the author just quoted) of the "touching and moving unity, and pathetic agreement, and concord," which causes the delineations of character to make such an impression on the beholder; in such a case, though there is no mystery, yet abstraction, consideration, and a thorough knowledge of the strong holds of the art, are eminently called for; and from imbecility in these, proportion would certainly appear a mystery: these things are, however, the subject of future essays: at present all, that can be considered essential to proportion, is,

it requires simplicity.

that it should be *simple*. It is impossible to work up the more brilliant touches of the art without simple elements; it must be evident, that no bold and dignified contrast of important parts, can be effected, if the composition is crowded with a multitude of uselessly varied parts; much less can any

such contrast, or any scheme whatever, under such circumstances, produce character; but, without drawing our arguments from the higher branches of the art, it seems evident, that even the love of order, and system, which is so natural to the human mind, would be alone sufficient to point out, that the only aptitude, order, or system, that can exist in proportion abstractedly, is in the principles of simplicity; and therefore, that from the natural bent of our inclination, simplicity must be the soul of elegant proportions. We have, however, better arguments than these, arguments drawn from an examination of well-approved specimens; there is no exquisite specimen in existence, in which one of its prevailing perfections is not simplicity in proportion.

Michael Angelo advises simplicity.

16. Even modern artists have dwelt upon the importance of this qualification: Michael Angelo, the great sculptor, is said to have advised his pupils always to make their figures proportioned by one, two, or three; this will at least show, that simplicity is no new theory in proportion, however remotely modern Architects, by following Roman instead of Grecian specimens, have deviated from it.

A module.

17. In order to obtain a ready guide to simple proportions, the ancients invented the module; how the use of this has been perverted, and rendered almost useless by division into minute fractions, is lamentable to behold: but we may still hope, that as the art improves, a more rational plan will be adopted, and that the same system of modulation will not, as now, be followed in every the most different character.

Vitruvius on the module.

18. A module, called by the Greeks εμβατης, is not satisfactorily explained by Vitruvius; but he says enough to convince us, that if we follow the practice of the ancients, we may make any part, we choose, a module; for he only defines a module in the Doric order, in a manner which could not apply to any other: in fact he expressly mentions the Doric order. (Vitr. lib. iv. c. 3.)

Modern module.

19. Although moderns have assumed either from this passage, or some other, that a module in trabecolumnal Architecture, is half a diameter, it must be evident, that in all cases this would be a dangerous assumption, and upon the whole, it would perhaps be better to allow an Architect to assume his own module according to the circumstances of the case.

Its divisions.

20. A worse system, however, than always assuming the same part as module in every contingency, is, always dividing it into the same number of parts. If there is any power in simple proportions to affect the perfections, which have just been hinted at, such a system as this, as also dividing it into so great a number of parts as thirty, which is the common practice, must at once defeat the strongest instrument of producing effect by proportion, and totally destroy every power of producing elegant proportions either in symmetry, or eurithm. In fact, no general rule can be given, *where*, under all circumstances, a module should be *taken*, or *how divided*; for it is obvious, as different buildings are composed of a different number of parts, and as many, which are even composed of the same number, may have those parts disposed according to different ratios, or analogies,

a different system must be adopted in each, which nothing but experience will lead us to: but to proceed.

A module defined.

21. A module may be defined, the whole, or that simple fraction of any very conspicuous member in the scheme of a design, by which the proportion of all the other members are governed: it is in fact to the proportions of Architecture what the key note is in music, and should like that in some varied way or other constantly recur in the design: with this view it is a very good system for the designer constantly to have one pair of compasses open to his module, and to have another pair to take the simple multiples and simple fractions.

Simple proportions.

22. It will be easily conceived, what is meant by simple proportion, being such, that a correct eye would without the aid of a pair of compasses soonest detect, they are the proportions of one, two, three, and perhaps four, taken in any order as three to four, or two to three, or one to three; and also the proportion of one to any number not much above ten.

The application of proportion.

23. The next question that presents itself, is, how are these proportions to be applied? It seems that the principal cases where Architects have failed in giving effect to their design, are owing to the circumstance of considering the eurithms of their designs of more consequence than the symmetry: so that we constantly see cases, in which the whole, and every individual part are beautifully proportioned, and yet the effect is bad; and though we often see symmetry treated of by authors, it is quite clear they mean no more than proportion, in the usual acceptation of the

word, and that that symmetry, which makes the beautiful proportion of one part set off the beautiful proportion of another, has not entered into their calculation.

Contrast and character hereafter considered.

24. It is a fact, that greatness, grandeur, and all the most important powers of proportion are the effect of symmetry, more than of eurithm; and as these are derived from contrast and character, each will appear in a future essay: at present it is only necessary to remark, that although no building can be beautiful without eurithmic proportion, it is the least part of proportion in producing a great or striking effect, this alone is the property of symmetric proportion.

Eurithm alone incapable of effect:

Many instances of this.

25. Innumerable instances must have occurred to every one, where every individual part seems to possess all that is necessary to proportion, and yet the design looks small and insignificant: such are the cases in which eurithm alone has been followed, in which the beholder, being unable to put his finger on a defect, wonders where the error lies.

St. Peter's at Rome.

Duppa's observation.

26. St. Peter's at Rome is a memorable instance of the imbecility of mere eurithm. "St. Peter's," says Duppa, in his life of M. Angelo, "in its present state, with all the advantages of dimensions every way, is a remarkable instance how human ingenuity can be exercised in diminishing the effect of its own powers. Instead of the awful grandeur which might reasonably be expected from the magnitude of the building, splendour and variety divert the attention, its solemnity is lost in the diffusion of light, and its size apparently diminished by the parts occupying

that attention which ought to be absorbed by the whole. Yet this last defect has been praised by Addison, Baron Stolberg, Lumisden, and other writers; and the disappointment universally produced by its apparent want of magnitude, has been attributed by them to the *exactness of its proportions*. If to impress the mind with grandeur and sublimity, in edifices dedicated to religion, be desirable, that building must be defective which fritters away the attention of the beholder, however beautiful the parts may be of which it is composed." He further goes on to state, that "however we may admire great works, or cultivate a partiality for their defects, it is obvious that the Architect of St. Peter's, if he had no other merit, would deserve but little praise for making the largest and most magnificent temple in the world appear to be less sublime than the original model of its dome."

The principles of greatness not now understood.

27. Many other instances might be adduced to prove, how little the principles of greatness have been understood in the present day: not that we are to be led into the belief, that splendour and variety are detrimental to it, as might perhaps be inferred from the passage above quoted, this is not the case; as long as splendour and variety are kept within the bounds of taxis, there is no reason, why they should be destructive of the effect of greatness; but the art is to dispose that splendour and variety (when so kept with the rules of taxis) according to a well-contrasted symmetry. Even the Gothic Architects, however they may have been ignorant of other principles of composition, seem in some instances not wholly igno-

The Gothic Architects understood it better than we do.

rant of this art of producing the effect of greatness, in which in many cases they surpass the productions of the present day.

28. Before, however, we proceed to an essay which will embrace the above important subject, it is necessary that we should establish in our minds some simple principles, which are essential to proportion in every contingency. In the first place then, as to the application of good proportion, it is almost unpardonable, if every eurithm both of the whole, and of every individual less part, is not perfectly good, according to the rule down in section 22. The symmetries should, if possible, be well adapted to the eurithms; if this cannot be done with all the members, it should at least be done with such as are most *important*, *conspicuous*, and *adjacent*.

Proportion applied in eurithm.

Proportion applied in symmetry.

29. The next question is the *point of measurement*. In the eurithm of a design this is very obvious, for as here we are to consider the dimensions of one entire whole only, the point or place to measure from will of course be the extremity of that whole. In the symmetry of a design perhaps more reflection is necessary, and in order to have this agreeable to the eye, we must go back to our first principles, we must consider what is the taxis, or useful disposition of forms in a design: supposing we have that correct, and distinctly defining the foundation, support, and shelter, our next object will be to let the *conspicuous dimensions* of these three parts, that is, the breadth of the foundation, the height of the support, and the breadth of the shelter, be in good proportion: after this we should aim at having the symmetries of the

Of the point of measurement.

next most striking features in good proportion, whether they are striking from real use, (as in Grecian Architecture in the corona or general shelter,) or from their apparent use, (as in the Corinthian capital). In most of these cases the effect will be better attained by making the point to be measured from the extreme of the object; but in some cases experience will convince us, that the middle should be the point to measure from; and in a great many cases it will be found, that simple proportion will be equally pleasing, whether an extreme feature is included in, or excluded from the measurement, as, for instance, the abacus in measuring the Doric column. In all cases it is obviously necessary, that proportion and taxis should go hand in hand, that the parts be not only symmetrically contrasted, but capable of filling by their dimensions the place their taxis requires of them.

Light and lightness.

30. Attention must also be paid in choosing our symmetries to the admission of light to a building, as well as to the apparent lightness and propriety of the structure: in this, however, difficulties will sometimes occur from the nature of the materials; this is very much the case in trabe-columnal Architecture; a wide intercolumnation, which gives so much lightness to the appearance, and gives so much real light to the interior of the building, can hardly be had in a large work of stone in this style, as no stones, if procured long enough, would be sufficiently strong for the architrave. A difficulty of this kind is very observable in the Parthenon, where the intercolumnation is much nearer than even this very solid order would require; but the ingenuity displayed here is

Intercolumnation of the Parthenon.

in the manner the eye is relieved from the apparent inconvenience, which is effected by having the intercolumnation of the extreme pillars still less than the others, so that by contrasting with these the others appear wider than they really are; in this example all the columns were a diameter and a half apart, except the extreme ones, which were only a diameter: this is only one among many examples of exact judgment in symmetric proportion, which are discoverable in ancient specimens, and which a thorough knowledge of the powers of the art would alone lead the Architect to adopt.

Doric proportions.

31. In considering the application of proportion, we may derive great improvement from the contemplation of the Doric order: if the module, like the key note of music, should recur as often and in as varied a manner, as possible, and in the most important situations, all which is consonant with reason, we should of course expect it so to exist in the best specimens of this beautiful order: the only question therefore is, what is the key to the modulation of the Doric order? If we make it the half of the lower diameter, it certainly will not accord with the above qualifications; but the half of the lower diameter, whatever may be the arguments of Vitruvius, is certainly not the most conspicuous part of the design, and therefore, if there is any importance to be attached to the recurrence of this key to the modulations, should not be adopted: the most conspicuous dimension most unquestionably is the upper diameter, and it is not a little remarkable, that if we choose this for a module, we shall have one, which actually does

embrace all the qualifications above enumerated; we shall in some of the best specimens of the old Doric, find that the architrave, frieze, cornice, the depth of the capital, the steps that form the foundation to the whole, the projection of those steps, and the projection of the cornice, are each of them equal to the upper diameter of the shaft; and that the eurithm of the shaft is governed by a multiple of the same dimension: the same may be observed in some specimens of the Corinthian, and Ionic orders: we must observe, however, that in this adaptation, the smaller members are sometimes either wholly excluded from, or included in the calculation.

Of the architrave being equal to the upper diameter of the shaft.

32. Many Architects however, and among them Mr. Aikin, whom I have before noticed, advise making the architrave of the Doric order a medium between the diameters of the top, and bottom of the shaft: this, if the top and bottom diameters are in good eurithm, cannot be a bad proportion, for the architrave then must be in good symmetry with the upper diameter; but the difference between the two proportions is so little, that certainly no symmetric contrast is effected, though in adjacent parts, and therefore as differences without effect tend to create a system of confusion in proportion, which destroys that simplicity, which is the very soul of elegant proportion, it seems better, that it should be avoided, and that the width of the architraves should be equal to the upper diameter of the shaft.

Another mode.

33. Perhaps it might be considered, that making the architrave a medium between the top and bottom diameters of the shaft, is analagous to making the

Further argument.

height of a room a medium between its length and breadth: this however is not quite the case; in every sort of Architecture, as was before observed, those proportions attract the eye most, which occur in perfection between *adjacent* parts; the height, length, and breadth of a room are all adjacent to each other, which is not the case between the architrave and bottom diameter, and as there is no adjacency between them, it seems unnecessary to make such a combined calculation in the adjustment of their symmetries. Besides this, the good eurithm, which should exist between the top and bottom diameters, will, when the upper diameter is made equal to the width of the architrave, not only be more apparent in itself, but much better support the good symmetry of the architrave and bottom diameter, which latter, though not a main, is at least a desirable consideration.

Sunium.

34. It seems rather surprising, that Mr. Aiken should advise making the breadth of the architrave a medium between the bottom, and top diameters, when in his own work, the Temple of Minerva at Sunium, and some other specimens, are figured with the architrave equal to the upper diameter. After all, however, we can rest upon no certain rule as to adopting a module; all that can be said is, that we should aim as much as possible at simplicity.

Proportion of rooms.

35. As the proportions of rooms have just been referred to, it may be both useful and desirable, to look more into this subject. As we are to have conspicuous, and adjacent parts in good proportion, and as there are in a room the six adjacent parallello-

grams, that form it, and as these are wholly governed by three dimensions of height, length, and breadth, these three dimensions are all that it is necessary to consider.

36. The proportions of length to breadth, being as five to three, and as three to two, and in very large rooms as two to one, with some others less simple, as of one to the diagonal of its square, which is very near to what is more simple, that is, five to seven, are all recommended by Vitruvius with great judgment, and propriety, and have universally been followed by modern Architects. The height of a room however, is a thing, upon which all nations seem to differ; in warm countries, very high rooms are always found, and it does not seem inconsistent with reason, that in cold countries currents of air would be very much prevented by the same system; necessity therefore does not prevent us consulting beauty in all cases. Vitruvius makes the height vary with the size of the room, if he means that the ratio should so vary, probably he will find few, that think with him; it seems very similar to another notion of his, that a pillar should diminish upwards according to its size, and not according to the eurithm of its height and base; this notion, as has been observed by others, we do not find followed in the best ancient examples, nor is it consonant with reason. If simple analogies are to be our guide in all the eurithms, and all the symmetries, the best rule for height seems to be to make it equal to the half the sum of the length, and breadth; these would be lofty rooms, but lofty rooms

Vitruvius.

are always handsome, and this system would always give us a good proportion, for when the proportion of length to breadth were as one to two, the height would be one and a half, that is to say the breadth, height and length would be respectively two, three, and four; so where breadth and length are as three to five, they will be three, four, and five; and when two to three, they will be four, five, and six. Where three to four, they will be six, seven, eight; and where four to five, they will be eight, nine, ten: if these proportions, however, make rooms too high for some situations, it will always be good proportion, if in union with the length, to make the breadth equal the height; or even to have it a simple proportion greater than the height.

Styles alter proportion.

37. The arguments which Vitruvius uses for not making small rooms of the same proportion as large, which no doubt he meant to extend to such as have their sides forming a square, however they may support his propositions, tend at least to prove one thing, which is of great consequence in the proportion of rooms, that the style of Architecture will materially affect the appropriate appearance of the eurithm of the whole room; so that tablets, piers, coved ceilings, recesses, and other appurtenances, which more frequently occur in large, than in small rooms, are the causes, and not the size of the room itself, of making it necessary to have a difference in the proportion of large and small rooms. To adapt proportions under these circumstances, requires a great deal of consideration, particularly as in many cases we

find materials to work upon perfectly heterogenous; in such cases, though we may have all the eurithms good, they cannot support character; and as to symmetry, it must be quite out of the question.

Artifices in proportion.

38. These difficulties, however, are not insurmountable, for to a true feeling for symmetry, the most heterogenous proportions may by various artifices, be made consistent; it is sometimes done by tactic arrangement, as in the pedestal and shaft of some schemes of trabe-columnal Architecture; these would be quite out of character as to proportion, were it not that the foundation requires a more solid dimension; sometimes it is done by a scheme of harmonious moulding, and sometimes by introducing intermediate parts, which, by partaking of the qualities of both the adjacent parts, tend to bring about a reconcilement of effect; but in all these cases the difficulty is very great, and wherever a variety of parts occur, no striking effect can be well produced.

Square room.

39. In proportioning square rooms, the rules above given would not so well suit; as the two first would tend to make them cubes, and so destroy contrast; but here no difficulty occurs, for any good proportion may be adopted, when we have only two dimensions that enter into our calculations.

Nature.

40. When we consider the exquisite beauty of the works of the great Architect of the universe, and particularly of his last and best work, the human figure, it is not to be wondered at that men in all ages, should have been desirous of imitating, or at least, of transferring some of the perfections and graces of nature into their own feeble works.

remote from art, therefore of little use to it.

41. When, however, we consider, as was remarked in the last essay, in how small a compass the useful destination of forms in Architecture lies, (v. Essay on Taxis, sect. 68,) it is evident we shall find little opportunity of copying nature, where motion, speed, life, strength, sight, and a multitude of qualities are depicted in one object, which are wholly unsuited to our art.

Architects fond of resemblances to nature.

42. Notwithstanding this, Architects have wonderfully amused themselves with fancied resemblances to nature, which are perfectly a romance. The Italian school of Architecture seems to have been led away without an attempt at reflection; even M. Angelo goes so far as to say, that "he who does not understand the proportion of the human figure and anatomy, cannot be a good architect;" and from a contemplation of the architectural works of this great painter and sculptor, there is little doubt that he acted up to his precepts; some of them are in a sectional style, and really bring to one's imagination, arms, legs, noses, claws, feelers, &c.

M. Angelo.

Vitruvius.

43. Vitruvius also, long before his time, has actually likened the three orders of Greece to human figures; he tells us, the Corinthian is like the young female, the Ionic like the matron, and the Doric like the male. There is no doubt that ideas may be borrowed from nature for architectural designs; but it may be a question, whether the resemblances in the case above alluded to, are not very remote. For though, certainly, the Doric displays masculine outline, and generally masculine form, yet as to proportion, some little objection might be found; if a man

is broader, and stronger across the shoulders, he has this amply compensated by his additional height, whereas the lower dimensions of females, so much larger than in men, is not compensated at all. No one, however, would raise an objection to the Ionic representing something similar to female form and proportion; for we certainly discover in both the undulating outline, sporting in graceful curves, and a medium of proportion, which heightens all the other beauties, at the same time architectural, without partaking of the character either of the thick-set male figure, or the commanding height of the plumed warrior, both which would in some respect be better brought to our minds by the Doric and Corinthian orders; though certainly, from the variety of nature, a thousand other forms might be selected to portray much nearer every shade of variety, both in male and female.

44. If, however, it may be considered difficult, and perhaps fanciful to draw such resemblance; yet there is no doubt, that by contemplating the beautiful proportions of the principal members of the human body, we shall frequently find very serviceable hints: and at all events, we shall find the principles of beautiful proportions, and find ample opportunity to satisfy ourselves, how true it is that simplicity is the soul of elegant proportion.

Nature may give us the spirit, though not the practice of good proportion in Architecture.

45. It is from the general proportion of the human figure, that we may clearly trace the source of the proportions of the ancient orders of Greece: this is most observable in the Corinthian order; for if you look at the human figure in profile, it will be found, that the

Corinthian order.

average thickness is one-tenth of the height; this corresponds with the proportion of the eurithm of the Corinthian column, which is ten lower diameters.

Doric order.

46. If you look at the human figure in front, the average across the shoulders is one-fourth of the height; and without the shoulders, that is across the ribs, it is one-sixth; the height of the Doric specimen in the Hypœthral temple at Poestum, and of the specimen of the Doric order at Corinth, a more perfect specimen, is in both cases six upper diameters, and four lower: there are many specimens of the Doric, six lower diameters, which Vitruvius derives not as above, though that seems most likely to suggest the eurithm of the whole; but from the length of a man's foot, which is one-sixth of the height of his body, the people in the days of Vitruvius must have had very large feet, for a man six feet high now, has very seldom a foot twelve inches long.

Roman style of Doric.

47. It seems to have been a desideratum among the Romans, to obtain an order that was a medium between the old Doric and Ionic, for which purpose they used an order, which they called Doric, that was eight lower diameters; but in doing this they have so materially altered the detail, as not only to take away the dignity, propriety, and even character of the legitimate Doric, but to put nothing in its place, but the greatest frivolity, and unmeaning confusion; a base is added, the capital, which in the old Doric was dignified and simple, is cut into strips and compartments, that are more in the character of a tobacco-stopper than any thing else; the proportion of architraves, freize, and cornice, which in the old

Doric are in that dignified simplicity, which adds so much to the variety of their detail, is exchanged for a useless variety; the quiet harmony and dignity resulting from a recurrence of the mutules, are exchanged for parts so disposed, as to be less varied in arrangement, and not sufficiently varied in either size or form, to produce any striking contrast; the triglyphs, also, being robbed of the finishing shelter, which gave them contrast, dignity, and propriety, in the Roman specimens, look poor, unfinished, cold, and mean; and lastly, for the boldness of the old cornice is substituted one, in as unmeaning a combination of form as the mass of confusion above alluded to in the capital, with which it certainly has the merit of harmonizing.

A new arrangement of proportion in the Doric.

48. Whether it would meet with approbation to have an order as light as the Roman conception of the Doric, and preserving as much as possible of the propriety of detail of the old Doric, may be a question; such an order is illustrated in fig. IV. which has a pillar of ten upper diameters, and eight lower.

Noah's ark.

49. It is a remarkable fact, though not immediately connected with this subject, that the proportions of Noah's ark are intimately deduced from the proportions of the human body: it was three hundred cubits long, fifty broad, and thirty deep.

Complication of curves.

50. The use, however, of human proportions, can go but a very little way when applied to Architecture, either naval or civil: for besides the considerations above, it may be remarked, that the great complication of curves in the human figures, alone renders it impossible to trace all the proportions in actual mea-

surement; and if traced, would render it impossible to apply them with any thing like the same effect, when no such complication occurs.

Recapitulation and conclusion.

51. Upon the whole, therefore, when we study human proportion with a view to Architecture, we must only study the principles on which they are beautiful; and we shall find that distinct wholes are in some simple eurithm, and that the symmetries of adjacent wholes are also in a simple proportion adapted to their relative uses: in this probably lies all the mystery of the Greek analogy, all the mystery of beautiful proportion. Simplicity is the vital principle of this excellence, and the only difficulty will be to select such eurithms and symmetries as are not only good in themselves, but well adapted to the respective uses of the parts and character of the whole, a subject we have yet to discuss: in all these matters great discrimination, great experience, sound taste, sound judgment, and a mind that can generalize and abstract, and that is clear and decided in its operations, is undoubtedly necessary in investigating and providing for every adverse contingency, so that the effect may be in every respect perfect.

END OF THE FIFTH ESSAY.

ESSAY VI.

DISPOSITION, OR THE DIATHESIS OF VITRUVIUS.

> Hæc amat obscurum, volet hæc sub luce videri,
> Judicis argutum quæ non formidat acumen.
> HOR. A.P. v. 363.

1. IT is impossible at this distance of time, with such a shadow of explanation as Vitruvius has left us, to say what interpretation the old Greek Architects long before his time would have given to this, and the other terms in Vitruvius's analysis; but if we can now form a useful scheme of what was previously moonshine and mystery, it will be allowable to take some liberties with an author, who has taken such liberties with his own analysis as to mix discordant qualities together. The confusion which exists in Vitruvius's explanation of the taxis, it is to be hoped is sufficiently cleared in the fourth essay by a different translation of the Greek word: in the present instance however a more difficult task occurs, and one, which though we cannot hope to establish by so certain, we may by pretty probable conjectures. Those writers, who confessing the difficulty, have increased the confusion by attempting to explain it, I

Desirable to form a useful scheme.

shall be excused quoting, as it would only be a waste of time to be floundering at other people's difficulties, particularly as the object of these essays is more to illustrate an analysis of the art under the most convenient terms, than pertinaciously to adapt it to Vitruvius, or to make useless comments on his works.

Diathesis not to be confused with distributio.

2. It will be seen, that Vitruvius confounds dispositio (Gr. διαθεσις) with distributio (Gr. Οικονομια;) now though there is nothing in the words dispositio and distributio, by which any very obvious distinction can be drawn, Architecture requires a distinct scheme for two essentially different qualities, though nearly allied, which the two words dispositio and distributio might, without any very great licence of interpretation, very easily be conceived to embrace: the two qualities are the effective arrangement of forms in a style, and the arrangement of a whole building, containing one, two, or more styles in the same composition. It is true, both the Latin terms might as well be applied to one head as the other, and so might the Greek word διαθεσις, but the word οικονομια, as derived from the word οικος seems to draw our attention to a wider field, and therefore might be said particularly to lead us to the distribution of the larger compartments of a building, or buildings; though this may appear a remote conceit, there seems to be no other way of distinguishing these two portions of the Vitruvian ana-analysis, and as Architecture requires such a distinction, it will be at least convenient to use the words in this sense.

Diathesis is the effective arrangement of forms in a style, distributio that of styles in a design.

Vitruvius's definition.

3. But other considerations will occur to us; the beginning of the explanation of Vitruvius is exactly to

the purpose, and runs thus: "Dispositio autem est rerum apta colocatio elegansque in compositionibus effectus operis cum qualitate." There is nothing in this, that does not exactly describe the sense intended to be conveyed in this essay by dispositio, except the words "cum qualitate." These words, translate them how you will, can only refer to the style, or order of the building: now, though the parts must be *arranged* according to the style or order of the building, so they must be also *proportioned* according to such style or order, and *formed* according to such style or order, it is admitted, and we have before observed, that all the principles of beauty in a building intimately depend on one another. In our present consideration, however, and particularly in a definition, it should be our object to analyse, and not to combine principles; and though it is impossible to enforce too strongly their mutual dependence one on another, it is our business first to know and feel, what they independently are, this is the first step to becoming artists enough, to combine, to weigh them, to feel their full force, to ascertain their adaptation to our own powers, and to give the effect to be desired; we must not then, in the first instance, confuse diathesis with decor, as is here evidently done by Vitruvius.

Diathesis not to be confused with decor,

4. The greater confusion in this subject, however, arises from what follows, where he goes on to say, "Species dispositionis, quæ Græce dicuntur ἰδέαι, hæ sunt, Ichnographia, Orthographia, Scenographia," which he proceeds to define as the ground plan, the elevation, and the finished view.

nor with practical engines,

5. Now it is evident, the mechanical operation of

however necessary in themselves.

making a ground plan, elevation, and finished view, is only the means by which a design, combining all the excellencies, is to be displayed before actual building: though all this is very necessary, we cannot consider these things as displaying distinct principles of beauty, they certainly involve all that is necessary to display the ingenuity of the artist, and one of them, the ichnographia, or ground-plan, not only embraces one principle to itself, which will, as before observed, be considered under the head distributio, but also other practical considerations of convenience, which, as they have nothing to do with beauty of style, will not be considered in these essays. We must, therefore, consider this latter part of Vitruvius's explanation of dispositio, as having nothing to do with this our analysis of architectural beauty, and therefore pass it over.

The precedency of diathesis.

6. If Vitruvius considered the διαθεσις as involving the consideration of plans, elevations, &c., it is perhaps surprising, that he should not have arranged it first in his analysis, and not at all surprising, that he should have placed it before proportion: but in the sense in which it is here considered, it will be seen perfectly necessary to treat of it after proportion, on which it in some measure depends.

The necessity of adopting the word diathesis in our own language.

7. We have hardly a word in the English, that would properly apply to the subject of this essay; but perhaps the motto chosen for it may give some idea of what is meant. The words contrast, prominence, grouping, relief, variety, &c., might be adduced, as allied to it; but diathesis in composition implies either more or less than any: we must, therefore, of neces-

sity adopt the old Greek word in our own language.

8. Diathesis must be understood to mean the art of best *displaying* the important members of a style. The word arrangement might be adopted; but this is too confined a word; for diathesis is that particular kind of arrangement which is governed by contrast, prominence, and relief, and is the result of variety. The word grouping is the nearest to it; but this would much better apply to distributio, than dispositio, and being a phrase borrowed from another art, would not here be so fit as one more architectural.

Diathesis defined.

9. In the two last essays, the fourth and fifth, we obtained the materials of the art; we ascertained what were pleasing and useful forms, and what were pleasing and useful proportions: our next and present consideration therefore will be to consider the arrangement of these: this peculiar arrangement, disposition, or diathesis, depends on a modification of two leading principles, regularity and variety. These two leading principles, though perfectly contrary, are equally pleasing to the human mind. Uniformity is that modification of regularity; and prominence, contrast, relief, and repose, that of variety, which it will be our business to consider. And though uniformity belongs to a future essay, yet as it is immediately opposed to the present, it will be necessary not to pass it over in silence in this place.

Regularity and variety parents of uniformity, contrast, relief, and repose.

10. The principles on which uniformity on one hand, and prominence, contrast, relief, and repose on the other, are to act in Architecture, are *position*, *form*, *proportion*, and *projection*, which will in a

Diathesis of *position*, *form*, *proportion*, and *projection*.

future part of this essay be treated of under the heads *Diathesis of Position*, *Diathesis of Form*, *Diathesis of Proportion*, and *Diathesis of Projection*: it will be necessary, however, first to digress a little, in order to introduce some preliminaries that will lead to a better understanding of our subject.

Uniformity, though opposed to, should not be detrimental to diathesis.

11. We are not to consider, that because uniformity is opposed to diathesis, that therefore it interferes with it; this is far from being the case: in good specimens they invariably come in aid of each other, it is only a useless variety that is to be avoided; it is useless variety, so loathsome to the eye of taste, that is equally opposed to the beauty of variety, as it is to the beauty of uniformity, by introducing a confusion, which is the destruction of every principle of beauty: the old Greeks seem always to be anxious to avoid this; the uniformity of the old Doric mutules, which are the same above and below the triglyphs, are an example of this; for they were well aware, that in such small parts in such a position, no dignified contrast could be effected.

Diathesis springs from variety.

12. Diathesis, it will be evident, springs out of variety, and not uniformity: we may therefore proceed to consider contrast and variety: these are two

Contrast and variety.

qualities, which, in good Architecture, are almost synonymous: for that variety is not worth existing, which is not boldly exhibited by a strong and harmonious contrast.

Relief.

13. Contrast, however, has its modifications, one of which may be denominated *relief*, not that it is precisely the same as relief in sculpture; there seems, however, no better word to express that kind of con-

trast, in which one of the parts contrasted is entirely plain, than the word relief; one example of this is where in trabe-columnal Architecture the plain architrave relieves the rich frieze. Another modification of contrast is *repose*, which is merely a continuation of relief, a continuation of a plain, unornamented form, which gives repose to the eye from the busy variety of more complicated parts: a specimen of this occurs in the shaft of a pillar intervening between the foundation, and entablature. Repose.

14. These contrasts, it should be observed, however used, should not be admitted capriciously; we should always have our attention fixed upon the fourth essay, on Utility, and remember, that variety is not only to be well contrasted, but to be useful; that that is a spurious variety, however well formed, proportioned, contrasted, relieved, &c., which is void of appropriate utility. Useful variety

15. Useful variety may be considered the landmark of the art; for it may be constantly observed, that in countries where sound taste has not been cultivated, the most superficial excellencies are, and always have been the prevailing favourites, both in Architecture, and the other fine arts: insipid and clumsy solidity on the one hand, and crowded and unmeaning ornament on the other, are both the result of an ignorance of the excellencies of useful variety; it is useful variety that makes the Doric so superior to the Tuscan order; it is also useful variety, that by keeping, as it were, a strict medium, pares down the gaudy excrescences, and heavy richness of the Composite into the graceful and delicate Corinthian: it is the landmark of the art,

useful variety, which in one case prevents us from descending into insipid poverty of design, and in the other prevents elegance from being overwhelmed by the display of confined, numerous, and useless parts.

Infancy of the art.

16. Many cases might be exhibited in other arts, where the extreme of insipidity on one hand, and unmeaning ornament on the other, have been the production of the infancy of the art: though perhaps unmeaning ornament may produce far the greatest number of examples. In many old pictures we see massing, grouping, and colour, all devoid of system; accident seems to govern the first, confusion the second, and an inharmonious multiplicity of colour of the most gaudy description, even to gilding, (in some cases,) the third. In the first attempts at tragedy, the faces of the actors were covered with lees of wine, the possibility of acting was defeated by a musical, and rythmic accompaniment, and the cothurnus was adopted to raise the human figure from the dignity of nature; this was in Greece at a period when other arts were in perfection. In Egypt we may find the infancy of Architecture exhibiting the same qualities. The same also may be observed in sculpture.

Neither gaudiness nor simplicity, a proof of antiquity.

17. Though much may be brought to prove, that both simplicity and extreme gaudiness are proofs of the infancy of art, neither the one nor the other can be proved to be a symptom of the antiquity of a production, as it must be evident to every one, that different arts have had their rise under their most different schemes and talents; it would be impossible, therefore, to produce any arguments to support the doctrine of the author of the Storia della Literatura,

(Parte 1ma. Sez. 17ma.), who, relying on the idea, that simplicity is the sole sign of antiquity in Architecture, argues from thence, that the Tuscan is more ancient than the Doric: we might as well argue that the Protestant religion is more ancient than the Pagan, or Roman Catholic religion, because it is more simple. In Architecture, all our experience goes directly to prove that some of the oldest buildings, except in Greece, where the art was understood, are invariably the most gaudy; the Egyptian, Indian, Chinese, Gothic, &c., furnish ample proof.

Simplicity not always a sign of correct taste,

18. Simplicity has not only been considered a sign of antiquity, but also of correct taste. This, though much nearer to the truth, must certainly not be set down as an axiom. What has already been said in sections 14, 15, and those preceding them, will sufficiently lead us to see, that by following simplicity, merely because it is simplicity, would be to lose all the materials of the art.

though always found in perfect works.

19. It must, however, be confessed, that in all the most beautiful, and admired specimens of all the fine arts, simplicity is most universally to be found; and this is because, if the other excellencies, which loath useless distinctions, are attended to, simplicity, or its own twin-sister in the arts, useful variety is invariably the result.

Simplicity not a principle of composition.

20. It is unnecessary therefore to dwell any longer on simplicity as a principle of beauty, though it cannot be doubted that a crowd of parts not only destroys the appearance of those members which ought to stand out most conspicuously, but in themselves are further greatly detrimental in preventing all the

beautiful effect which is produced by strong impression of light and shade; as when the parts are small and broken this cannot exist. Simplicity however should neither be shunned nor followed; if we shun it we may get to gaudy and unmeaning trumpery, if we follow it we may as well descend at once to mud walls, and all the first efforts of stern necessity.

Simplicity of ornament dignifies it.

21. Simplicity, when the result of the other excellencies, is not inconsistent with the richest ornament; for there is a simplicity in the display and designing of ornaments, by which their richness is still more apparent.

The variety of ornament triumphs over Architecture.

Ornament has one advantage which Architecture has not, this arises from its variety; for Architecture, (vide Essay iv. sect. 66,) from the simplicity of its forms, and the impossibility of contrasting them very materially, never has a good effect, when more than one form is adapted to the same use; whereas ornament, by possessing a much greater number of forms to select from, has a greater capability of contrast, and therefore frequently admits many forms to the same use: an instance of this we see in the Corinthian capital, where the external and centre foliages, the helices, and supporting mouldings, are all vigorously contrasted, and are all destined to the same support.

Variety more injurious to Architecture.

22. We certainly however do see too often, even in unornamented Architecture, cases, where the most violent efforts are taken to make an endless variety, where there is no capability for it; these however need only to be looked at to be setd own as masses of the greatest confusion and indistinctness.

Distinctness.

23. This brings us to the consideration of distinctness itself, a quality which, if its importance alone were considered, might be deemed worthy of a separate essay; but as it is so simple in its nature, and so devoid of modification, a few lines will be sufficient to enforce it. It is indeed no part of diathesis, but as it is one of the greatest aids to both taxis and diathesis, it is worthy of a place in the essay on one or other of these subjects. (See Essay iv. sect. 65.) It is not remarkable that the subject should not have been mentioned by Vitruvius, because similar reasons for its not occurring there may be given, as might be for simplicity not being treated of there; for if the other excellencies are attended to, simplicity and distinctness will necessarily follow: taxis indeed alone will promote distinctness, for if the parts are so formed as best and most efficiently to perform their office, they must necessarily be distinct; this will better be seen by referring to examples of indistinctness, in which we shall find that when distinctness is wanting, both taxis and contrast (a branch of diathesis) are wanting also.

Case of indistinctness.

24. Some of the most common cases of indistinctness of scheme will at present suffice; the first is a case by no means inapplicable to our purpose, though it more frequently occurs in unimportant buildings: it is when the continuation of the colarin of the capital, and sometimes the whole capital, is continued between the intercolumnations; this is a case so obviously improper, that an observation is hardly necessary upon it.

Another case of indistinctness.

25. Another case more common, and not perhaps so obviously improper, occurs in that part of a scheme of a design, which is intended to represent the foundation, namely, the pedestal. This may be illustrated by a reference to figs. LV. LVI. and LVII.; in fig. LV. are represented three pedestals, *a*, *b*, and *c*; in almost all modern cases the mouldings which form the foundation to the pedestal at *d*, and those which form the shelter to the pedestal at *e*, are carried on between the pedestals; we are so accustomed to this distribution, that perhaps some will stare at its being pronounced erroneous, but certainly, if there is any meaning to be conveyed to the eye by the pedestal, as foundation to the principal shelter, its importance must be greatly diminished, and an indistinct idea of its use conveyed, by giving a part, which is not intended to convey an idea of the same use, the same mouldings, as a part which ought to be a relief or contrast to it: would it not be better, as a relief to the shelter, to introduce a platband, and as a relief to the foundation of the pedestal, to introduce three steps as in fig. LV.: the importance of such a disposition, after considering the taxis of the parts, appears so evident, that there is every reason to believe that this is the case in which Vitruvius recommended the "scamilli impares." It is well known to those who have perused the commentators on Vitruvius, how much discussion the meaning of the "scamilli impares" has occasioned; but when we consider that Philander has failed to explain the passage, and that De Laet, Bernard Baldus, and others,

Proposed explanation of the scamilli impares.

by endeavouring to explain Philander, have sunk deeper in the mire, it will be desirable to draw our legs out of this difficulty, and surmount it, if possible, on terra firma: it must be confessed Scamozzi has approached nearer to the truth than any; he considers the "scamilli impares" to be steps between the pedestals for the support of statues; it is quite possible a design might be contrived upon this principle; this however would be an addition of sculpture, and not an architectural design, which no doubt Vitruvius alluded to; besides, that Scamozzi's explanation of the word "impares" is not at all satisfactory.

Other discussions on it,

unsatisfactory.

26. The first passage where the "scamilli" are mentioned by Vitruvius, is in the last chapter of the third book, and runs thus: "Sin autem circa ædem ex tribus lateribus podium faciendum, ad id constituatur uti quadræ, spiræ, trunci, coronæ, lysis, ad ipsum stylobatum, qui erit sub columnarum spiris, conveniant. Stylobatum ita oportet exequari, uti habeat per medium adjectionem, per scamillos impares: si enim ad libellem diregetur alveolatus videbitur. Hoc autem uti scamilli ad id convenienter fiant, item in extrema libro forma et demonstratio erit descripta." The above may be thus translated. "But if around the building on three sides a gallery is to be made, let it be so constituted, that 'the plinth' (*f*), (see fig. LVI.) 'the ovolos' (*g*), 'the dies' (*h*), the coronas (*l*), the chink (*m*), may be suitable to the plinth (or stylobate), which will be under the tores of the columns. It is necessary so to dispose of the stylobatum, that it may be united in the intermediate

Vitruvius referred to.

connecting parts by unequal steps: (vide *n. n.* fig. LV.); for if it be proved by a straight line it will appear hollowed out, but in this, in order that the steps may be adapted to it, the form and demonstration will be given in the last book."

27. Such is the passage of Vitruvius, and there seems no objection to the explanation above given, (sect. 25,) though it would have been very satisfactory, had the promised explanation of Vitruvius in the last book not been lost. The scamilli are illustrated by fig. LVII.; the diminutive evidently implies something less than steps, or rather false steps, or steps of scarcely any depth, as *o*, *p*, *q*: had they been real steps, as *r*, *s*, *t*, they would have projected beyond the pedestal, which would have in some measure prevented them acting as a relief to that important part.

Scamilli what?

28. In the ninth chapter of the fifth book, Vitruvius again speaks of the scamilli impares uniting the stylobata, and refers to the passage already quoted, therefore it is unnecessary further to notice this passage.

Vitruvius again.

29. The meaning of the word impares, Vitruvius himself gives in the third chapter of the third book, a little before the passage above quoted, where he says, "Gradus in fronte ita constituenda sunt, uti sint semper impares, namque cum dextro pede primus gradus ascendatur, item in summo templo primus erit ponendus;" that is, the steps are to be of unequal numbers, in order that the right foot may first ascend the steps, and first be placed on the surface of the pavement: for though here he is speaking of steps, yet what are steps in one part, become only scamilli

Impares explained by Vitruvius.

in another part of the design. The ancients probably considered it lucky to enter with the right foot; and though in modern times we have no such notions, we may still adopt the three steps on account of the good effect they always have, and because they were to accord with the principles of composition, in exhibiting a beginning, middle, and end. With this explanation of the word "impares," and the one above of the "scamilli," there seems no great difficulty in acceding to the explanation given above in section 25, nor to the idea, that the continuation of the mouldings of pedestals in the intermediate spaces, is inconsistent with that distinctness of system, which ought to pervade Architecture, and that the scamilli between the pedestals, besides adding to the perfection, add also to the contrast in the design.

Three steps have a good effect.

30. After these preliminary digressions, we may now enter upon the subject of our essay, diathesis: we have already seen that diathesis is the contrast, relief, and repose produced by *position, form, proportion* and *projection:* as repose in Architecture is only the extension of relief, the principles of diathesis will be equally well understood, if we only consider the contrast, and relief: and first we may consider the contrast and relief of position, which we may briefly call the diathesis of position. In this as well as the other kinds of diathesis, we shall find it necessary, as before observed, to consider Architecture, and ornament distinctly.

Diathesis.

31. By the help of the diathesis of position, we are enabled to contrast figures of the same form and proportion, in fact to contrast similar objects: this

Diathesis of position.

kind of diathesis indeed, does not often occur in Architecture, though there is an instance of it in the antepagmenta of a door or window-case, in the case where the opening is square, and the uperthura and jambs are moulded alike. In ornament, the diathesis of position will be found to furnish a multitude of examples. One very common form is selected in the figures from fig. LVIII. to fig. LXII.; and it is perhaps a matter of curiosity, that from so simple an element as position, so much variety can be elicited, though it will also be readily seen, that these figures give only a very small part of the variety, that even this one form is capable of; it will be seen, that any one of these contrasted series of positions would be *relieved* by a row of the same forms in an uncontrasted position, as either pendant, or erect, horizontal, or diagonal; this will be understood without a figure.

Diathesis of form and proportion blended.

32. In considering the diathesis of form, and that of proportion, it may be observed, that though we know form, and proportion, to be distinct things, it is a very difficult thing to separate the contrast of the former from the contrast of the latter, in any visible objects; it is indeed easy enough to get the idea of a contrast of proportion, independent of contrast of form, that is, with precisely the same form; but if we are to do the converse of this, to aim at a contrast in form with the same proportions, we shall find, that the more the forms differ, the greater will be the difficulty in making the proportions the same: for instance, if we would contrast a square and a triangle, or if one form was five times as long as the other,

though we might give them mathematically the same superficies, the unassisted eye would hardly gain the idea, that the proportions were similar. When therefore we talk of the contrast being only in form, it can only mean, that the proportions are *nearly* similar.

Separate idea of them necessary.

33. Architecture, however, but seldom requires the different kinds of contrast to be separated, as the greater the contrast, the greater the strength of effect. It is however necessary to gain the idea, in order to know how to make use of these qualities, when wanted; with this view the following figures will tend to explain the subject. Fig. LXIII. represents a contrast of form without that of proportion in diffuse ornament, fig. LXIV. a contrast of form without that of proportion in Architecture: figures LXVI. LXVII. and LXVIII. illustrate the contrasts of proportions without that of form in diffuse ornament, in formal ornament, and Architecture. Figures LXIX. LXX. LXXI. represent the combined contrasts of form and proportion in diffuse and formal ornament, and Architecture. It is unnecessary to remark, that the architectural contrast in fig. LXV. is analysed only in the cornice of the pedestal, as it would be impossible in the other part to do without a contrast of proportion in every one of them; nor is it necessary to observe, this subject might be modified still further, though perhaps not with benefit.

Diathesis of projection.

34. Diathesis of projection in Architecture, belongs only with any good effect to parts, which display shelter, and, as it is the most imposing kind of diathesis, it renders those parts the most important in

the design; this is so obvious, that a figure need not be given; nor will it require a figure to understand, that all these contrasts are relieved by plain unornamented parts.

Hogarth's Analysis of Beauty,

35. In further considering this subject it may be observed, that Hogarth, in his Analysis of Beauty, when he seems to have been governed by sound reason in very many instances, has approached precisely to the distinction above made; he says, "the way of composing pleasing forms, is to be accomplished by making choice of variety of lines, as to their *shapes and dimensions;* and then again, by varying their *situations* with each other, by all the different ways that can be conceived; and at the same time (if a solid figure be the subject of composition) the contents or space, which is to be enclosed within those lines, must be duly considered, and varied as much as possible *with propriety.*

near the truth.

36. If all beauty consisted in variety, and nothing else, this would be a most excellent receipt for a composition; it is only by altering the words shapes, dimensions, and situations, for their synonymous words, forms, proportions, and positions, or (what is here the same in effect) projections, that we have precisely what we have been just considering in diathesis: but besides the beauty in the variety of forms, proportions, and projections, there is also to be taken into the account, what we have discussed in the previous essays (besides what is to follow, which seems not to have been contemplated) the beauty of taxis, and the beauty of proportion abstractedly; for the taxis Hogarth has a proviso in the concluding

words, "*with propriety;*" and as to proportion or analogy, we have already seen, that he considered it nothing better than a mystery; upon the whole, therefore, as we know Hogarth's strength of mind, it tends rather to confirm this arrangement, that it approaches so near his conceptions, without our further entering into an unnecessary discussion on the wildness of his analysis in other respects.

Ornament

37. It will be obvious without more reflection, than the contemplation of the immense variety of ornamental figures, that may be introduced into a composition, that the increased power of ornament for contrast, arising both from the variety of its forms, and the unrestrained nature of its composition, as noticed in section 21, will, when introduced into Architecture, give it some of its own endless variety.

difficult to apply.

38. The difficulty, however, of introducing ornament into Architecture, is to do it with propriety and effect: a great deal, as we have already seen, depends on its use, and its proportions; and a great deal, as we shall see in a future essay, on its character: ornament may be considered a concentrated mode, or perhaps rather a system of concentrated modes of diathesis, and as such, it embraces some peculiarities in diathesis, which Architecture does not to the same extent; some we have already noticed, but there are yet others.

Nugatory contrasts.

39. When there are a succession of two adjacent ornaments, only slightly contrasted in form, as fig. LXXII., a third ornament added, which is contrasted with both, in both form and proportion, as in fig.

LXXIII., renders the former contrast nearly nugatory, or at least productive of little or no effect.

More parts require more contrast.

40. Hence, therefore, when three or more parts are concerned, we should endeavour to have the contrasts of the adjacent parts as strong as possible, so as not to be out of character: vide fig. LXXIV.

Vivid contrast generally desireable within limits.

41. Indeed, in all cases of ornament, and most of Architecture, this consideration will point out, that if parts are contrasted, they should within certain limits, be contrasted as much as possible; for variety without effect, is only disgusting confusion, or at least, unmeaning caprice; of the former of which we frequently have ample example in Gothic Architecture; and of the latter a very capricious example occurs in the Circus at Bath, in the frieze of which, different ornaments are introduced all round: this is, indeed, almost an innocent *jeu d'esprit*, because the Architecture is not of a very dignified nature; but so little is the effect, that few people would find it out, unless it were pointed out to them.

Further distinction.

42. In the last essay we have seen that proportion is divided into eurithmia and symmetria; hence it happens, that the diathesis of proportion is divided into the diathesis of eurithm, and the diathesis of symmetry.

Eurithmic Diathesis.

43. As every object presented to the eye has either its length, and breadth, or its length, breadth, and thickness; if all these are equal, it will have its eurithm; but if one or more of these dimensions are in good proportion, either longer or shorter than the other or others, it may be said to possess a eurithmic

diathesis; thus a square and a cube have, strictly speaking only eurithm; but a parallelogram, and a solid oblong figure, exhibit an eurithmic diathesis.

Symmetric diathesis.

44. It will also easily be understood, that an object or member of a design, having such eurithmic diathesis, when placed by the side of one which has it not, will be the most conspicuous of the two; such an occurrence as this may be said to exhibit symmetric diathesis.

Qualifications in the above.

45. There are two things to be observed respecting symmetric diathesis; one is, that in some cases, as in that of adjacent mouldings, the breadth alone enters into the calculation: another remark that may be made is, that in most cases, one part relieves the other; not that a very good symmetric diathesis may not exist, where there is no such relief, only that then there is a danger of the parts not being in character, a circumstance which will be better understood when we come to the essay on that subject.

Recapitulation.

46. From all these considerations we now come to this conclusion, that Architecture exhibits a diathesis *of position*; two of *form*, that of simple, and that of ornamental form; two of *proportion*, that of eurithm and that of symmetry, and one of *projection*.

Limits in diathesis.

47. As any one member may exhibit one only, or two or more of these qualities, it is evident that a contrast may be so excessive, as to become quite preposterous; this is certainly possible, but as it is a case which hardly ever occurs, and as no rule can be given to limit a contrast, it is only necessary to mention it here, and to observe, that a much more frequent and dangerous error is, not introducing sufficient contrast;

a person, however, with a proper natural taste, and a correct idea of the different kinds of diathesis, would be unlikely to run into either of these errors.

Gradation in diathesis

48. It will also easily be conceived from the multifariousness of the kinds of diathesis, that a variety of parts might be constructed so as to exhibit a gradation of different kinds of diathesis or conspicuousness: in this, however, we must not come to too hasty conclusions. Perhaps the most *simple* form may be the square; yet even this must depend in great measure on the forms that surround it, which, if they happened to be principally simple curves, would render it by contrast the most *conspicuous* of any: so also, if a circle were surrounded by a great many straight forms, it would be rendered more conspicuous; neither of these would, however, be always the case, as much would depend on the simplicity and absence of ostentation in the surrounding forms. This, however, will not do away with the possibility of making a gradation of contrasts; this might be done in various ways: one specimen will, however, at present suffice, see fig. LXXV., in which no straight form, but the square is introduced; here a circle, being contrasted with all about it, (if introduced in Architecture,) is more conspicuous than the square; thus B. is more conspicuous than A.; if we were to superadd to this a eurithmic contrast, and form an ellipse, we should get a still further series of comparison; but if we only content ourselves with combining A. and B., we form C., which is of course more conspicuous than either A. or B.; if we substitute for the interior part an ornament, which must be more conspicuous than

a simple form, we obtain a higher grade of conspicuousness, D.; we also obtain a further step, by giving this ornament a eurithmic diathesis, making it in fact oval as E.; by superadding to this a symmetric diathesis, that is, by making the petals of the flower contrast together in proportion, we get a still further step, F.; if to all these we add other appropriate parts, we might carry on the gradations to an almost infinite extent throughout the various modifications and combinations of positional, formal, eurithmic, symmetric, and ornamental contrasts.

useful to the student as practice.

49. I have endeavoured to trace the above scale in the most simple way, in order that we may have some clue to lead us to the comprehension of the powers and effects of the different kinds of contrast in composition: to trace it in any further ramifications, would only be to retrace different combinations of the same or a similar scale, which though it would serve as a very good exercise to the student, would here be unnecessary.

Application of diathesis.

50. Having now investigated what properties will render any part more conspicuous than another, and having learnt, that relief is the absence of conspicuous properties; the next object we have in view, is to know how to apply these. Obvious reflection, and a slight attention to good specimens will show us, that this must wholly depend upon taxis; if there is any beauty in the fitness of parts, and the right adaptation of a form for the office it is intended for in a building, it must be desirable, that this should be put in the strongest point of view possible. One general rule, therefore, will be sufficient to lead us in this

matter, which is, that *parts are to be rendered conspicuous in proportion to their utility;* what particular kind of diathesis or conspicuousness is to be given to each part, the nature of the case will always point out; much however of this will not only depend on taxis, but character, a subject which will be discussed in a future essay.

A specimen of the Corinthian order examined.

51. Many examples might be given, where every kind of diathesis is to be found in a design, and we shall see, that in those which produce the best effect, every kind of diathesis is studiously excluded from the subordinate parts, except such as may be suitable to their offices. It may not however be otherwise than beneficial to examine some specimens. Fig. VII. is a specimen of the Corinthian order in which the corona, which is the principal shelter to the whole, is the only member that possesses the *diathesis of position* to the same extent: the only other member which expresses shelter is the abacus of the capital, and the fillet of the corona, which latter is a particular shelter to the principal shelter, both these are very much less projecting than the corona: as no other part expresses shelter, no other part should project further than its mere existence requires, and in this perhaps some of our modern schools of Architecture have erred, where they make the tores, fillets, collarins, acanthus leaves, volutes, and other parts project so far as they frequently do. In addition to the diathesis of projection, the corona, being also a principal member, has also a *diathesis of symmetry;* this is very striking, the fillet, and bead below it, bearing only a proportion respectively of one and two thirds to it; this bead

The corona:

diathesis of projection in it;

and of symmetry;

and the ovolo above, have a *diathesis of ornament*, as well as one of symmetry, which gives contrast and relief; if however the ornament did not exist, a smaller dimension would have been more seemly for the curved moulding. Ornament, though it is more conspicuous than a plain part, is always trivial, therefore the highly important parts should mostly be plain. It may be worth remarking, that there is no symmetric diathesis between the whole cornice composed of a fillet, a bead, a corona, an ovolo, and fillet, and the frieze below it, to which it is equal. and of ornament.

52. The frieze, which is the next part, has a *symmetric diathesis* with the corona, which renders it unnecessary to give it a symmetric contrast with the whole cornice, as is the Roman and modern practice, by which practice, as we gain nothing but a useless distinction, dignity is very much sacrificed: the frieze also has a *diathesis of form*, by being curved, while the adjacent parts are straight: it has also a *diathesis of ornament* in its own composition, where the foliages are contrasted together, and each of these are conducive to the use the frieze ought to have, which is a support to the principal shelter. The frieze.

53. The architrave comes next under our consideration; this, being the foundation to the principal shelter, should display strength; it might be desirable to give it greater symmetric diathesis, but how is this to be effected? As it is, it exhibits a symmetric diathesis in its two fillets and ovolo above it, and this in addition to the ornamental diathesis between this and the frieze, seems to be all that is necessary; if we were to make it smaller than the The architrave.

frieze, or cut it into faciæ, both which are done by modern Architects, we destroy the idea of strength; if we were to make it larger, it would be to give it clumsiness, and destroy the importance of the frieze.

The capital.

54. The capital, which is the next part, is obviously a very studied design, it seems to be the nucleus of the composition, and we shall find it contains every kind of diathesis: its abacus possesses a *projectional diathesis*, just sufficient for its office of particular shelter; its helices exhibit a *diathesis of position;* so also do its acanthus leaves, which possess in addition separate systems of *ornamental* and *proportional diathesis*, which are found materially to differ in different designs; the tore with a modest *diathesis of form* delicately completes the whole.

The shaft.

55. The shaft is the only part in this design, that exhibits in so striking a manner the *eurithmic diathesis*, at the same time that the delicate form given to it by means of its diminution from the apophygee, combining at once an unobtrusive variety with the most perfect simplicity of construction, render it not only dignified and important, but at the same time the most beautiful and perfect relief that could be imagined.

The base.

56. The base, which is that of Sir C. Wren, possesses, it will be seen, a symmetric and formal diathesis of the most elegant and simple kind.

Symmetric diathesis between adjacent and conspicuous parts.

57. It will be observed in good specimens, that not only *adjacent* parts possess a good symmetric diathesis, but also those parts whose *importance* is such, that they are, as it were, adjacent in dimensions, being only separated by one or more very much smaller

mouldings, which are not sufficient to prevent a comparison between them as such important members; these important members are the *face* of the *corona*, the *frieze*, the *face* of the *architrave*, and the upper diameter of the shaft, which in fig. VII. are respectively one, three, two and three; in fig. VI. they are respectively three, seven, three and six; in the Ionic specimen, fig. V., they are respectively four, nine, six and nine; and in the Doric specimen, fig. II., they are respectively six, eighteen, sixteen and eighteen: it will be observed, that these are principal parts of whole members, which whole members, architraves, frieze, cornice, and upper diameter of the shaft, are in each of these specimens, except fig. VI., equal to each other, and it seems more likely to strike the eye to make the symmetric diathesis exist in the efficient organs of these whole members, than in the members themselves, which are so subdivided into lesser parts as to obscure the comparison of their own dimensions.

Ornamental diathesis.

58. It is not out of place here to make one remark upon ornamental diathesis, which is, that when carried into the extreme, that is, that when it actually becomes the sculpture of historical figures on a building, it is of so imposing a nature, that all parts adjacent to it, or entering into competition with it, should be kept subservient to it; for without such a system, (as Architecture can never vie with sculpture in vivid impression on the mind,) both the one and the other would be rendered poor; hence we find the corona in the Parthenon at Athens does not project so far as other specimens without sculpture,

thus it appears in fig. II.; and it should always be remembered, that those who copy that beautiful building the Parthenon, should omit nothing that orginally belonged to it. Much may be said for and against the introduction of sculpture of this kind in a building; the Parthenon however is very great authority for its introduction, though at all events we must consider, that as sculpture, from the varieties of its design, invention, forms, proportions, and contrasts, must draw the attention more than Architecture, and render it necessary, that the latter should be kept under, one deduction is at least obvious, that of the three Grecian orders, the Doric is the most suited to this end, as it is at once the most dignified and most simple, without descending to the poverty of the Tuscan: it still however may be a question, whether by a more studious investigation of the principles of character, (a subject we shall come to in a future essay,) a style of building, or several styles of building, might not be contrived more expressly suited to every possible kind of sculpture.

Doric order, and Roman specimens of a triglyph order, compared.

59. The inferiority of the Roman to the Grecian triglyph order has been before noticed; the subject of symmetric diathesis will lead us to some other considerations on that subject; this may, perhaps, be considered by some a waste of time and patience, as the superiority of the Doric order to the Roman triglyph order is now universally admitted. True as this may be, yet the principles, on which that superiority depend, not having been explained, it may tend to throw additional light on the subject matter of this essay to draw a further comparison; without going through

the whole order, the object will be effected by merely comparing the two trabeations, as exhibited in fig. LXXVI. of the old Doric, and fig. LXXVII. of the Roman triglyph order, and making a few observations, which seem most important.

Taxis and diathesis.

60. The first thing, that strikes us in comparing the two orders, is the simple boldness of the parts, which compose the Doric order, and the confusion of the Roman triglyph order, it is not within the scope of this essay to revert back to what has been said about the systemlessness and indistinctness of curved mouldings, and particularly of that most unarchitectural of all, the cyma, which was dwelt on in sect. 63, of the fourth essay: for the subject of diathesis alone will form ample matter for comparison. A bare inspection of the Doric specimen would convince us, that the balance of the powers of composition is as exquisitely managed there, as is within the scope of human ingenuity; while the crowd of parts in the Roman order would entirely prevent this: the Roman architects seem to have thought of nothing but the diathesis of form, nor did they seem even to have understood that, for the frequent recurrence of the cyma prevents the diathesis of form from appearing in its true lustre; but the symmetric diathesis seems to have been wholly misapplied; for the architrave which, being the principal beam, should support all, is made less than the frieze, one of the parts supported. Where again symmetric diathesis is most wanted, it is not to be found; for the corona, which ought to have dignity given to it, as the principal feature in the principal shelter, is made nearly equal to all the parts about it; it is very

true, that under the corona are some small mouldings, which add something to the symmetric diathesis, where the corona is hollowed out at the drip, but these you must get close under to discover; while in the Doric order, at any distance, the whole system of the most beautiful symmetric diathesis is at once apparent. It is hardly necessary to remark also, how much more perfectly the Doric mutules display symmetric diathesis, than the dentiles of the Roman order; but, perhaps, the most ingenious display of symmetric diathesis is in the frieze, the small flat part over the triglyphs, while it gives a finish to that member, and at the same time by seeming to connect the mutules above and those below, completes the taxis of the design, gives a symmetric diathesis to it, which is as beautifully conceived as possible: it would be tedious to examine this matter further, as at every step we shall come to the same conclusion, and find occasion to admire the diathesis and taxis of the old Doric order.

Nature.

61. It may not be useless to examine nature on the subject of diathesis; in such examination we naturally fly to the most perfect of her works, the human figure: here we find contrasts, some of which the scheme of this art does not approach: we have here contrasts of colour, motion, of powers, and faculties, and other things, for which no art whatever has any capability; we have here also such a variety of form, simple, inexhaustibly various, and at the same time full of use, and the most intelligent and skilful diathesis, that even the hand of the sculptor fails to imitate them. It would be futile in this essay even to attempt the inves-

tigation, though some, as they affect character, will be considered in a future essay: it will only be necessary in this essay to point out some cases where each kind of diathesis is to be found.

62. The diathesis of position, independent of any other diathesis, is the least observable; we find it, however, in the position of the ears, which are immediately in opposite directions; most of the minor forms of the face also exhibit it; the eyes cannot be said to exhibit it, as they have both the same direction, and so manifestly does the eye require this uniformity, that a squint, which destroys it, is the greatest deformity a healthy eye can possess; the ciliæ, however, which come immediately on the eye, exhibit the diathesis of the position in a very beautiful manner; for it may be observed they have rather smaller angles towards the carunculæ lacrymales, than on the outward sides, so that they seem to rise in opposite directions from those parts; this will be found more perfectly the case in some faces than in others: it is unnecessary to proceed to the arms and legs, or other parts which exhibit the diathesis of position, as that may be done by those who wish to pursue the subject. Diathesis of position.

63. Eurithmic diathesis pervades the whole body; the difficulty is to point out where it does not exist; one part, and perhaps the only part where it does not exist is the pupil of the eye, though the opening of the eyelids exhibits it very beautifully in about the proportion of two to five, when the eye is without any violent emotion, or display of passion: it is, however, unnecessary here to dwell upon a subject so obvious. Eurithmic diathesis.

Symmetric diathesis.

64. Symmetric diathesis also, like the last, pervades the whole body; we see a bold symmetric diathesis between all the principal members, the head, body, legs, and arms; and if we descend to the parts, or muscles that compose them, we may trace the same beautiful system: if we examine the human countenance, it is still more brilliantly apparent in the eyes, nose, cheeks, forehead, and mouth, and when the feature is accurately defined, it is exquisitely simple; as for instance, if we compare the length of the most conspicuous part of the opening of the eye, (that is not including the caruncula lacrymalis,) and the length of the mouth, in a composed state, we find them in about the proportion of one to two; but all this is too obvious to be dwelt on.

Diathesis of form.

65. The forms in the human body cannot of course be divided, as in Architecture, under the heads simple and ornamental: we must be content, therefore, to divide the diathesis of form in the human body under such heads as are applicable to the uses the different forms are put to: these forms are so numerous, that though we give names to every bone, muscle, member, and feature, it would be impossible to say what kind of curve is used in each, or even to point out the part, where each curve resolves itself into a neighbouring one: suffice it to say, that as all sorts of curves are used, so all sorts of combinations and contrasts may be discovered, we find in every part, when the feature and organ are more or less defined, a most exquisite display of contrast among themselves, and of relief by plain parts near them.

Diathesis of projection.

66. The diathesis of projection is no less easily to

be found in all the principal limbs and features, and need not to be pointed out. In most cases it occurs in the projection of bones, for the protection of weaker and more important parts.

67. To all these we might add the contrast of motion, and colour; but in this we should be travelling out of the principles analogous to those of Architecture, and discussing those purely belonging to natural objects; of these motion is that, which makes the greatest variety in living beings, and forms the most matter for the researches of the anatomist and pathognomist; but it is more out of the reach of Architecture, than even colour. Motion and colour.

68. There are some cases of internal Architecture, where the introduction of a variety of colour has been well supported; gilding, and the representation of different marbles, or even gold and marble themselves, when a Crœsus resides, seem the most legitimate materials for the diathesis of colour in Architecture; but the difficulty is not to overdo it. Where the original design is bad, and crowded with a multitude of unmeaning parts, it is obvious, that any such addition would only make the deformity more apparent, and it would be in vain in such case to give any rule for its adoption. We will, however, for the sake of argument, suppose, that the architectural design is perfect, and appropriate, let us then look to our conductress Nature, and see if the hints, she affords, are any guide to us: we find it in mankind in the lips, the teeth, the eyes, in these by its being a a very conspicuous kind of diathesis, it is intended to render those parts conspicuous, which are important, Diathesis of colour.

but too small to produce any effect without; we find it also in the hair, where no other diathesis interferes with it, and in this nature designed to distinguish the male from the female.

In Architecture.

69. In transferring these ideas to Architecture, we find it possessed of no part so small in proportion, and at the same time so important, as those we have just been considering in human nature: at the same time, however, Architects have at all times had a wonderful propensity to introduce the diathesis of colour in all ages, from the ivory and costly ornaments of the days of Homer to the present day. As, however, there is nothing parallel between Architecture and nature on this subject, we must proceed on some other principle. The only mode in which the diathesis of colour can be introduced, is on ornamental parts; if carving at all is introduced, there seems no reason why the carved parts, when great splendour is required, should not be rendered still more conspicuous by a diathesis of colour; it must be obvious, however, that the propriety of the appearance of this must entirely depend on the propriety of the introduction of the carvings, and it would always be too tawdry for exterior Architecture. When the thing is effected by the house-painter on wood, it is termed picking out.

In carved and curved parts.

70. In some cases two colours have been used, the *carved* parts have been picked out in some brilliant colour, as gold, and the *curved* parts in something less distinguished, as bronze. A Corinthian capital may have been seen with the acanthus-leaves gilt, and the helices bronze; but really if people will not be content with the dignity of Architecture, it is impossible to

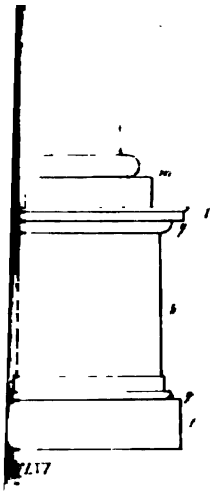


Fig LVI

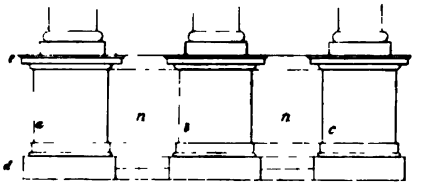


Fig LV.

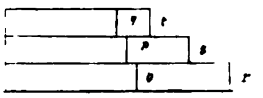


Fig LVII

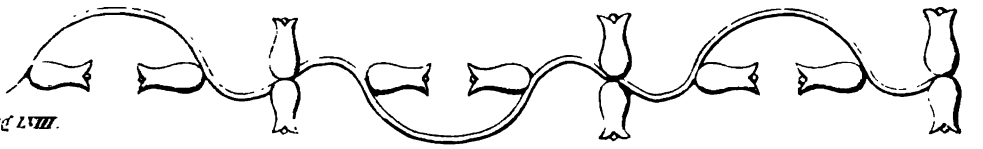


Fig LVIII.

Fig LIX.

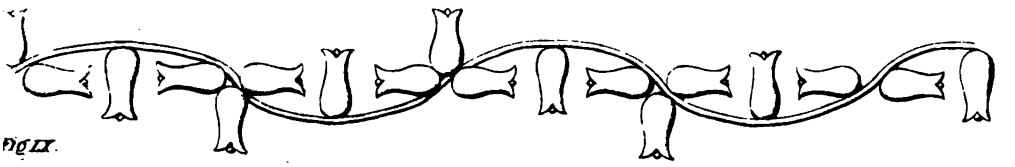


Fig LX.

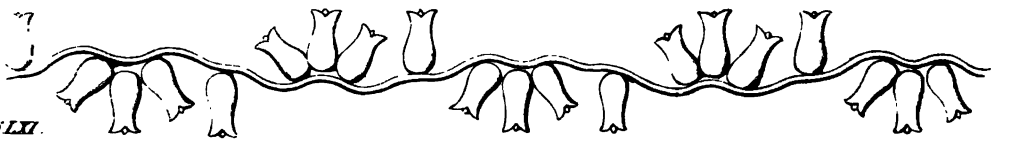


Fig LXI.

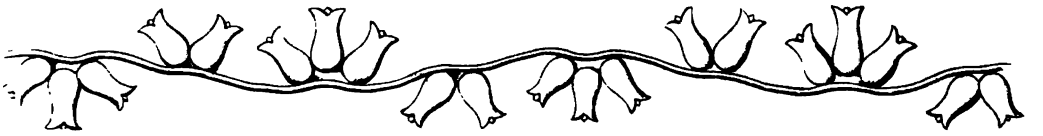


Fig LXII.

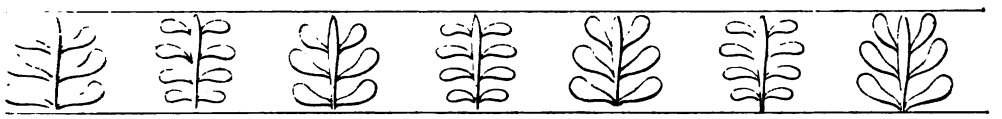


Fig. LXXIII.

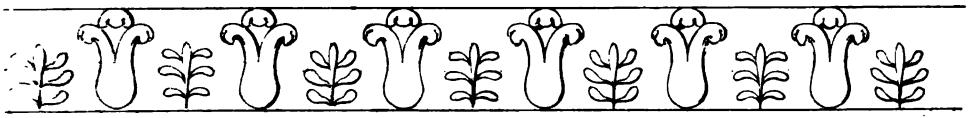


Fig. LXXIII.

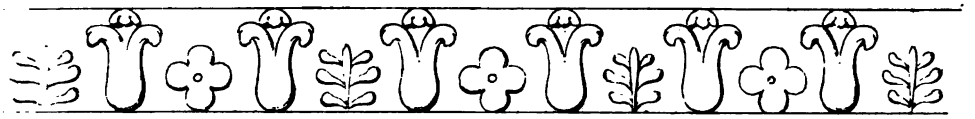


Fig LXXIV.

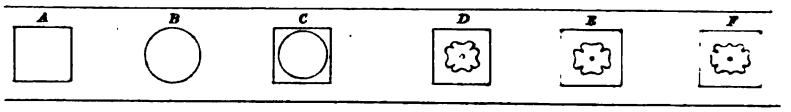


Fig. LXXV.

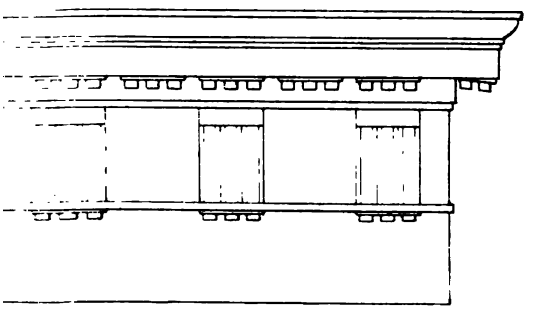


Fig. LXXVI.

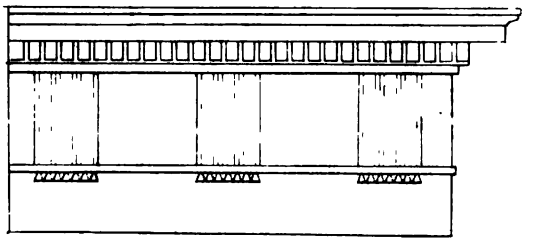


Fig LXXVII.

say how far tawdry ornament may be used to displace the pure sublimity of perfect Architecture. Perhaps Architecture is too dignified to descend to any thing less than an entire exterior, or a very extensive interior, as a church, hall, or some such design, while ornamental diathesis, and the diathesis of colour are more the province of the upholsterer and painter in the drawing-room, and saloon.

71. The principal cases of an exterior display of the diathesis of colour are in private houses, combining brick and stone, or black timbers, and white plaster.

END OF THE SIXTH ESSAY.

ESSAY VII.

DISTRIBUTION, OR THE OIKONOMIA OF VITRUVIUS.

Quid faciam præscribe.
HOR. Sat. I. Lib. II. v. 5.

Of the order, in which the terms occur in the analysis of Vitruvius.

1. As Vitruvius, from the little knowledge of the ancient principles of Architecture, and from the jealousy with which the Greeks of his day concealed, what little they did know, endeavouring to involve the whole science of Architecture in mystery, could but give to his cotemporaries, a very vague tradition of what could be collected of the analysis of composition, it is not to be wondered, that he should not only not give an intelligible explanation, but that he should not arrange the heads in that order, in which, when understood, they seem naturally to follow each other. The inverting the order of diathesis and proportion was noticed in the 6th section of the essay on diathesis. On examining Vitruvius on the subject of this essay, we shall find he introduces decor before distributio; in the sense, however, which I have here presumed to give it, this would not be convenient, and as decor involves the consideration of cha-

racter, and therefore depends on the full force, and illustration of every other excellence, it is obvious, it should come last.

2. Reasons founded upon Architecture itself for assigning to dispositio and distributio the meaning here assigned them, are given in the beginning of the last essay, and it must be confessed, that to an amateur of controversy, this is a very good subject for argument, and to assign either to distributio or dispositio each other's meaning; the arguments on neither side would, however, be very conclusive; and as the present mode of analysis clears up an acknowledged obscurity, and as no argument can be brought against it, except such as might as well be brought to prove (what has been actually done,) that some of the terms in the Vitruvian analysis mean the same thing, which is almost as much as saying, that the ancient Greeks did not understand the art, (which is absurd,) we may, I think, safely accommodate ourselves with the use of these convenient terms in the sense, and order here assigned them.

The sense here assigned to distributio and diathesis necessary to the art.

3. The sense assigned to distributio, and for which, as we shall presently see, there is some authority in Vitruvius, is alluded to in the second section of the preceding essay. The art of distribution is in fact, the art of arranging two or more of the same or different styles in the forms, that will best promote variety in general effect, without opposing the other excellencies.

Distributio defined.

4. It must be admitted, that the general acceptation of the word economy, looks much further than this, it relates, as Vitruvius describes distributio, to

The "loci dispensatio" of Vitruvius.

the materials of the country, where the builder looks to the object, situation, and opulence of the proprietor, or the destination of the building: these, and others, are certainly matters, which should be considered before the mere general effect of style; these essays are, however, directed only to effect, and therefore, we may here pass over these subjects. Vitruvius says, "Distributio autem est copiarum locique commoda dispensatio," &c. Some commentators have explained this, as if the "loci" was without the "que," as if "loci" depended on "copiarum;" it is, however, upon the "loci dispensatio," that I found in great measure, the above meaning of the word distributio, which is in fact, a rational distribution of matter and space to build on; the word matter or materials would indeed embrace diathesis as well as distributio, but space to build on can only refer to that economy, which is to direct the general arrangements, which is the sense here intended to be assigned to distributio: I might waste pages in arguing on the relative meanings of dispositio and distributio, and perhaps it may be argued, that the plans and elevations which Vitruvius assigns to diathesis, are more suited to the distributio, as here explained; but then it must be observed, that they are not only more united to my own, but to Vitruvius's explanation of distributio, so that these two heads are by Vitruvius tenfold confused together; the only refuge therefore, we have is in the words themselves, and a portion of the commentary of Vitruvius: but the words themselves, particularly the Greek words διαθεσις and οικονομια, the latter of which evidently takes in a wider

field than the former, afford perhaps, the best argument in favour of this interpretation, to which we shall find it convenient to adhere, particularly because, if we follow Vitruvius, we shall find he confuses distributio quite as much with decor, as he does with dispositio.

The "loci dispensatio" guides us both to the internal and external distribution.

5. That part of the Vitruvian explanation, which suggests the "loci dispensatio," will most readily help us to the understanding of the word distributio: as the allotment of space to build on necessarily draws our attention not only to the internal arrangement of rooms in a house, but to a more extended arrangement both of magnificent buildings, with a very complicated ground plan, and of a multitude of buildings grouped together in the forms of streets, squares, and every other appurtenance of a city, or large town.

Tactic difference between diathesis and distributio.

6. The explanation then above, and in former essays, will sufficiently distinguish diathesis, and distributio; there is however one other distinction, which our entrance upon this essay suggests, which it would be wrong to pass over: the diathesis not only depends upon, but *visibly displays* its dependance on the taxis; we give a part that particular diathesis of form, eurithm, or otherwise, which its use requires; but the distributio on the contrary, though it more actually depends on a practical taxis or utility, (not discussed indeed in these essays,) seldom displays that taxis at all: nobody ever thought by any external symbols of displaying in the Architecture the dining-room, or the library, &c.; this would perhaps, not only be impossible but absurd; the only cases, that at present occur to me of the internal use being dis-

played by the external distribution, are of a belfry, a chimney, and a shop window, which unavoidably display their use; to these may be added some others, as of a jail, or a mad-house, the former of which is not unfrequently designated by fetters, scourges, and other symbols of punishment over the gateway, and the latter by maniac figures; such cases, however, are the production of sculpture and not Architecture. Till, therefore, some one has invented quite a different style of building from any now in existence, we can say nothing of the internal use being displayed by the external distribution of buildings or apartments. We may now proceed to examine some of the modes of distribution; as they must be of course unlimited in number, it will only fall in with an essay directed merely to beautiful effect, to consider some of these, which are so far governed by symmetric diathesis, as to be capable of producing a good façade. In this, the same principles of contrast will apply as those referred to in the essay on diathesis.

SIMPLE DISTRIBUTION.

Simple distribution on the ground plan.

7. The first and most obvious kind of distribution, and that which was the greatest favourite in ancient times, was a simple distribution; of the varieties of these the parallelogram of various proportions, was that universally adopted in all the heathen temples of Greece; there are, however, some ancient specimens of circular buildings, perhaps none of square, perhaps none of oval, perhaps none of two sides straight and

one circular, though these three last have been frequently used by moderns, nor does there seem any good reason against them: see figures LXXXI. to LXXXV. inclusive.

The elevation.

8. We have of course been speaking now only of the ground plan; but considerable variety will arise to each of these simple ground plans, by a different eurithm produced by the height. In making use of a parallelogram or square, for a ground plan, very little effect will be produced in a building, where trees press upon it, unless considerable attention be paid to the eurithm of the façade, this should be in good proportion; depending, however, in great measure on the taste of the individual, and the style of building: there are many fine buildings, whose façade has a wider proportion than one to three; in all cases a square façade is poor, as it is void, and unnecessarily so, of all eurithmic contrast.

Simple distribution most chaste.

9. When we consider how much less taxis, and indeed composition, and talent, is exhibited in the distribution, than in the diathesis, where a single building is alone concerned, it is not at all surprising, that the ancient Greeks should have been so little inclined to complex distribution in their temples, while the simple distribution was so much more calculated to exhibit the finer touches of the art, and was in fact that form, which in one *coup d'œil* displayed all the force of a beautiful design, and in some of their larger works, made the spectator feel the full and unbroken dignity of their gigantic mould. So little was complex distribution thought of by the ancients, and even the Romans, that Vitruvius takes notice of nothing

but simple distribution; his Antis, Prostyle, Amphiprostyle, Peripteral, Hypœthral, Dipteral, and Pseudodipteral, are all simple distributions. (Vide Vitruvius, lib. iii. cap. 1.)

Of mixed style in simple distribution.

10. What was observed in the essay on diathesis, as to the inconsistency of using two or more different forms, or combinations of form to the same use, would induce us, applying the same argument here, not to use more than one style of building, or in fact, one kind of support, which is part of the style, in one simple distribution: the contrary, however, has been done, and is in fact one of the Vitruvian compositions noticed in the last section; the composition he calls Antis, has two pillars in front, and parastates at the corners, in the manner of St. Paul's Covent Garden, London; it may be argued, that the use of the extreme and middle supports is somewhat different, and that therefore, like the hind and fore legs of animals, the form should be different; this, however, is a very doubtful argument, the difference of use between the hind and fore legs of animals is very distinct, the latter to draw the body forward when in motion, the former to propel it; while all that can be said about the difference between the uses of the extreme and middle supports in the antis composition, is, that the external support has to bear all the weight of the roof, which rests on the wall-plate, which the pillars in the middle have not; whatever may be said in its favour, there is certainly no very good authority for it in ancient Greece. The introduction of palastres behind columns, as in the prostyle and amphiprostyle of Vitruvius, is frequently to be found in Doric specimens; and this,

Antis of Vitruvius.

Prostyle, and amphiprostyle.

as it does not interfere with the taxis of the façade, cannot be objected to on the same grounds as the last; in fact, the antæ here give a finish to the design, and act as a very beautiful back-ground to the pillars; and it may be observed in all these cases, that in order that the antæ might not vie with, but be subordinate to the pillars, the mouldings of the former were distinctly different from those of the latter. The peripteral and hypœthral composition of Vitruvius seem to have been modes of distribution exactly the reverse of each other, the peripteral having two rows of columns on every side without, and the hypœthral on every side within, forming a peristyle open to the sky; Vitruvius gives the number of columns each should have; the same may be said of the dipteral and pseudodipteral compositions, which depend entirely on the number of columns, except as to the dipteral having two rows; these distinctions, however, are useless in modern times, which rather favour

Peripteral and hypœthral.

Dipteral, and pseudodipteral.

COMPLEX DISTRIBUTION.

11. As variety is so much the idol of the human mind, Architects, falling in with the current, have had recourse to complex distribution, that is, distribution in which something is added to the simple forms just now discussed; and it may be observed *in limine*, that as in simple distributions eurithm alone can be consulted, so in complex distributions we must have recourse to both eurithm and symmetry. Complex distribution may be comprised under seven heads:

Complex distribution,

seven kinds.

1st, façade lateral appendages with straight parts; 2nd, façade lateral appendages with curved parts; 3rd, wings (properly so called,) or *secondary* latteral appendages with straight parts; 4th, fundamental appendages; 5th, wings or *secondary* lateral appendages with curved parts; 6th, elevated appendages with straight profiles; 7th, elevated appendages with curved profiles: this long list of variety in complex distribution, scarcely known in ancient Greece, has been the growth of modern times. As it is a seven headed monster, that might appear in an unchaste and offensive form, it is to be hoped it will not swallow up Architecture.

1st. OF FAÇADE LATERAL APPENDAGES WITH STRAIGHT PARTS.

Façade appendages with straight parts.

12. By façade appendages we must understand such as are seen at one view with the centre. The first addition to a simple distribution that occurs, is a

A portico.

portico. We may do without a ground plan to understand this, though a few observations may be made upon it, which will not be perfectly useless. I may be perhaps asked, what is a stoa or portico? Dr. Johnson defines it a piazza, or covered way; this author is not, however, celebrated for his definition of technical words; a portico, derived from porta, a gate, is generally understood to mean the same as a porch, only on a larger scale; and in this sense I understand it here; in fact, a large covered centre scheme to an architectural design, generally supported

by pillars: the porch occurs in fig. XC., the portico in fig. XCI.

13. It would be very easy to have a projection in the centre of a façade, not only without pillars, but without any tactic scheme whatever; but that would be poor, for reasons obvious to every one, and which will be touched on presently. Even in cases of Gothic Architecture, when we certainly do see projecting parts without any tactic scheme, unless it be one great window, there is always a want of external effect, which is wholly sacrificed to the interior.

Projecting parts should be striking.

14. In order to contrast the symmetry of the façade of such a design as we have been considering, we must have recourse to the observations made in the last essay, section 44, on the relative conspicuousness of a square and a parallelogram, which will be as useful here, as on all other occasions where those forms occur. On these principles of symmetric contrast, it is obvious that the eurithm of the whole portico, if not conspicuous in size, or otherwise, should be parallelogram, and that of the two receding parts, square: as this is the least conspicuous of complex distributions, and as we are only speaking of façade appendages, whose coronal trabeations are in a line with the centre, the least objectionable mode of doing this is, to have the portico narrower than the two sides, it will then, if properly managed, have symmetric diathesis, the diathesis of form, (see section 12,) and the diathesis of projection; sometimes, indeed, we see cases where the parallelogram of the portico is in an horizontal instead of a perpendicular direction; this, however, is perhaps better suited to cases of a

Symmetric contrast in the elevation.

more complex distribution, for in this case it would be something like having a head too big for the body.

Other contrasts in the elevation.

15. As the object of complex distribution is variety, or contrast, which are the same in art, (see essay 6, sect. 12,) it may be worth while examining what kind of contrast we may trace; we have traced above the *symmetric*, and *projectional* contrast, and the contrast of *form*; with regard to this latter, perhaps it might be more properly called a contrast of *combination of form*; it is indeed very similar to a contrast of *ornament*, as the trabe-columnal must be considered a more ornamental style than the monotrabeal. When we come to consider the use of curves in the ground plan of a distribution, which we shall further on, we shall then arrive at that, which may, perhaps, be more properly called a distributional contrast of *form*, to distinguish it from the former, which is a distributional contrast of *styles*, or *combined forms*.

Of complex styles in complex distributions,

16[1]. It may be a question, whether in using a complex distribution, we can find any more reason for introducing more than one style of building, than in a simple distribution: but this question is, perhaps, easily answered by an argument enforced in a former essay, that having adopted a rational variety, we should endeavour to add to that contrast thus begun by every appropriate means: this is the same argument in a different form as another before urged, that variety without contrast had better not exist; as therefore in complex distribution there is a variety, it ought to be supported by contrast; so also in a simple distribution we should endeavour to maintain that simplicity, which is so essential to it. As, however, it

would be inconsistent with propriety to promote a variety, which is not originally appropriate, it becomes necessary in every particular case to inquire, whether a complex distribution be desirable or not; in some small houses, some strong fortresses it may, perhaps, not be desirable; but in most other cases it certainly is excusable, if not appropriate; and in the cases of wide fronts to buildings, a form highly calculated for magnificence, and in the case of quadrangles, or squares, or large streets in towns, a complex distribution is highly desirable. There is one other observation that occurs on this subject, that as it is essential to variety that one or more parts should be more conspicuous than the rest, there is no part that seems to demand the pre-eminence so much as the centre of the façade of a building.

sometimes excusable, perhaps appropriate.

16. Next to the introduction of a portico, or rectangular projection in front, comes the occurrence of another lateral part between the portico and the former addition to it, as the part marked 1 in fig. LXXXVI: perhaps the best use that can be made of this is, that of a kind of back ground to the portico, as in figures XC. and XCI.: more use, however, may be made of it; though as the best way of doing this depends on the use of more than two styles in a building, it would be better that the artist should make use of the observations here made on complex distribution in his own way.

Two lateral parts.

17. To the above a third part may be added, as that marked 4 in fig. LXXXVII., and 7 in fig. LXXXVIII; in the latter case, which is that of a Grecian palœstra, it is seen receding, in the former not: fig. LXXXIX. gives

Three lateral parts.

a fourth part not receding. In considering the elevation of these distributions, we must again have recourse to the principle of the superior conspicuousness of the parallelogram to the square. Figs. XC. and XCI. are elevations to a ground plan with the same number of parts in front, as fig. LXXXVI., the former being also in the same symmetry as well as plan. In many cases it is better to have the middle wider than the two extremes, and in monotrabeal, and other simple styles, it is always to be preferred, as we have in them less power of producing any other kind of contrast; and of course it can only have a good effect to have the centre equal to the two extremes, where the centre is in a more imposing style than the rest.

18. As the same arguments will hold good in all the ground plans here considered, we may now proceed, for the sake of study, or example, to the examination of an elevation for fig. LXXXIX: a thousand ways might present themselves of giving an elevation to this as well as the other distribution; though certainly without the consideration of character, a subject we have not yet arrived at, the precise style could not be properly determined on; for it is a most difficult task in Architecture to contrast well, and yet preserve character: we shall see when we come to the essay on character, that it is a talent only to be grasped by a peculiar and powerful bias of taste, and feeling, in harmony with each separate combination of accordant formations.

Very difficult to preserve contrast and character.

19. Figure XCII. represents an elevation to the distribution of fig. LXXXIX. with the same symmetries as the ground plan of that figure; in this and the following

Of the figures.

elevation the symmetries of the ground plan are marked in figures at the bottom. In addition to the difficulties above-mentioned, it will be seen, that it is not very easy to contrast, where the distribution is very complex, and yet keep the centre more conspicuous than the sides. It might be observed, that in fig. XCII. the form of the arched windows would have been more conspicuous than the straight pillar, (vide essay 6, sect. 48,) and enter into competition with it, were it not that the windows have quite plain mouldings: it may be remarked also, that the parts marked 4 and 5 are both contrasted without either being very conspicuous: it may be seen also, that the part marked 7 would, from its size, be more conspicuous than the portico, were it not, that the former part recedes behind two very plain parts, and in the next place it has neither the fluting, finishing, pedimented roof, nor the foundation steps, that gives completion and importance to the portico; these are mentioned here as specimens of a few out of the numerous resources, an Architect may have in attaining his object.

Other cases.

20. In fig. XCIII. we see the same distribution as in fig. LXXXIX. but a different symmetry: in this figure as well as the former we shall see other cases, in which the different kinds of contrast are balanced one against the other: this figure suggests two observations; it has been remarked that the Venetian window, from its complex form, generally interferes too much with almost any style of Architecture, and thereby destroys the general character of the whole; this is, perhaps, quite true; the extreme windows of fig. XCIII. are of this nature; but to prevent their annoyance, it has

been my object, that their remoteness from the centre, and the gradual alternate degrees of contrast and harmony, should prevent their entering too much into competition with the centre. This figure, however, is a proof among many, how difficult it is to unite character and contrast in *very* complex distributions. The second observation that occurs, on inspection of this figure is, that the chimneys in a rich style should be simple, because, as they cannot compete with the nobler feature, it is desirable they should not affect such competition; on the contrary, in a very plain style, that affects nothing itself, the chimneys sometimes give character to the whole.

Adjustment of exterior to interior proportion.

21. The difficulties above enumerated in adjusting the elevation of the exterior to the ground plan, are not the only ones of real magnitude; for the elevation of the rooms will suggest another difficulty; it would be very easy to make certain rooms in good symmetry, according to those rules of simplicity we have already discussed; but when we have several rooms, and a very complex distribution of the façade, we shall find, perhaps, no other way, than sacrificing some of the less important apartments to the symmetry of the principal rooms. All this should be considered, and a thousand other things before we put pen to paper.

The more complex, the more difficult.

22. In the elevation of figures LXXVIII., LXXIX, and LXXX., which are only one remove from a simple distribution, it was very easy (according to the principles before quoted of the parallelogram being more conspicuous than the square,) to make the sides, squares, and the centre a parallelogram; also in figures XC. and XCI., it was not more difficult to make the centre

a parallelogram, the extreme removes square, and the intermediate removes unimportant by being less than either; but when we come to the more complex distributions of figures XCII. and XCIII., more consideration will be necessary, we shall then call into our aid not only relief, but repose, and not only these but the whole system of the gradation of contrast mentioned in the last essay, sect. 48, which apply as much to distribution, as to diathesis.

Impossible to follow every variety.

23. It is unnecessary to follow gradatim every consideration, that led to the construction of these figures; as every variation of the symmetries of the ground plan, or use of other styles would create quite a different train of argument; it is only necessary to notice a few particulars.

Further gradation in distribution.

24. The portico, as we before observed in cases, where the sides are more simple than the centre, may be either a square, or a parallelogram, it may be desirable, though not absolutely necessary, that the part that enters most into competition with the centre should be a square; what that part is, will of course depend on a number of contingencies in the determination of the ground plan: in both the figures XCII. and XCIII., it is the part marked *5*. It was observed in section 29, essay *5*, that simple proportions will be equally pleasing, whether an extreme feature be included in, or excluded from a measurement; this is, perhaps, not so much the case in the large parts that compose a distribution, as in the small; it will be found, however, true to a certain extent, and may be acted upon, and is acted upon in the figures now under discussion; for in fig. XCII. the part marked *5*

is a square exclusive of the foundation and shelter, and the part marked 5 in fig. XCIII. would be a square, including either the foundation or shelter: it will be observed that the part marked 4 in fig. XCIII., as by reason of the symmetries of the ground plan it would be likely to enter into competition with its neighbours, is made a square, exclusive of the foundation and shelter.

2ndly. FAÇADE LATERAL APPENDAGES WITH CURVED PARTS.

Façade lateral appendages with curved parts.

25. In considering the use of curved parts in distribution, we are entering upon another power of contrast, that of form; by this we are enabled to adopt a still more complicated style of distribution, so much so, that the greatest number of removes from the centre, that we have as yet considered, will, when properly disposed with curved parts, appear less complicated and more bold and important.

Of the figures.

26. Figures LXXXVI. LXXXVII. LXXXVIII. and LXXXIX. might all have been used in these, as well as other symmetries, by merely converting the centre into a semicircle, instead of a straight line; it may perhaps however be possible to make a better use of the curve in distribution: two things however in doing this are necessary, the propriety of which will instantly occur; one is, that the curved parts should be relieved by straight parts; and the other is, that as the curve is a very conspicuous form in Architecture, where there is so much of the straight line, it should generally only occur once in the direction projecting

from the building, this of course is the centre; if it occurs again, it should be either laterally, or at the extreme parts, as in figures XCIV. and XCVI., or cornerwise, as in the parts marked *a* in the same figures. This will prevent secondary parts from interfering with the centre, and at the same time give a contrast of position: figures XCV. and XCVII., which are the elevations adapted to the two last, exhibit something of the method of using the curves in these distributions; though very different symmetries as well as styles might have been used: the style will however be more a subject of consideration after reading the next essay.

Straight and curved appendages liable to the same rules.

27. I am aware of no further arguments of any importance to this subject, which have not entered into the consideration of façade lateral appendages with straight parts, and shall therefore now proceed to consider the subject of,

3rdly. WINGS, OR SECONDARY LATERAL APPENDAGES WITH STRAIGHT PARTS ONLY.

Of straight wings.

28. There are some Architects who disapprove of appendages to an architectural design, where the roof is in a line with the centre in the manner we have just been considering: much may be said in favour of such opinion, as in the first place, greater variety is doubtless effected by having the sides less than the centre; besides that when they are equal with the centre, they stand in great danger of entering into competition with it; it is therefore in those cases very necessary, that we should keep the style of

Architecture in the lateral appendages subdued, at least in reference to the centre; and as we must remember that at the same time they are to be in the same character, the difficulty will be most apparent. In the subject we have now come to, which is that of wings properly so called, and other secondary lateral appendages lower than the centre, the danger of making them vie with the centre is not so great; but then it may be said, that there is a danger in the other extreme quite as bad, that of making the wings appear as if they did not belong to the building, and whatever celebrated Architects may say to the contrary, it appears to me to be an evil scarcely ever well avoided; for the only mode that seems naturally to occur, is adding to their importance by a more ornamented style, which leads us to a still worse deformity, that of making the little vie with the great, the frog with the bull.

Difficult to harmonize.

29. Whatever, however, may be the difficulties which present themselves in the art of making wings appropriate, some Architects are very fond of them, and in cases where the whole façade is not seen at one view, they may be admissible; it is therefore desirable that we should consider what may make them becoming.

Difference of opinion about wings.

30. Notwithstanding, however, the opinions above alluded to of some Architects, who have perhaps ventured opinions sometimes without any very deep research, I must again confess I prefer the façade appendages to wings; the difficulties which may occur in the management of the former, we have already seen, are easily surmounted by making the

appendages of a less conspicuous style than the centre; while, what are strictly speaking, wings seem always unconnected with the house, and in some cases actually render the building preposterous, particularly where there is a portico, which, as it is to the building, what the head is to the body of an animal, when supported by these low wings, puts one in mind of those ugly animals, that are all head and no body: we shall find that those animals are the most beautiful, whose head is pre-eminent in *form*, *variety*, contrast, and proportional fitness, but never when it is pre-eminent in size.

Of connecting wings.

31. If however wings must be used, it seems desirable that when a portico is used, there should be in addition to the wings, one façade appendage on each side, to keep up the importance of the building, and then that the wings should appear to be naturally connected with it. The one façade appendage on each side the centre occurs in figs. XCVIII. and XCIX., in the parts marked respectively (3) and (2). The connexion of the wings naturally with the body of the building may perhaps be effected in three ways. One is by having connecting parts, as those marked *a a* in fig. XCVIII., though it will be observed these are not quite in harmony with the building; another way is by having a conspicuous feature in the wings and centre the same, this is exhibited in figs. XCIX. and C.; the latter mode is adopted in the propylœa at Athens, but that modification of the system is peculiar; the centre pillars are Doric, the side pillars are also Doric, but what seems so peculiar is, that the side pillars are considerably less, and yet supporting a trabea-

tion of the same dimension: arguments in favour of the propriety of this do not immediately occur, for if the support seems appropriate in one case, it must be either inefficient or redundant in the other; a third mode of rendering wings more fit is by having them in a style of subdued harmony with the centre, raised to some conspicuous feature in the shelter of the centre, and erected on a protracted foundation of the shelter, as in fig. XXV.

Figures.

32. All the ground plan of figs. LXXXVI. LXXXVII. LXXXVIII. and LXXXIX., may be adapted to elevations with wings in these or some other symmetries, only that to comply with the last section the part marked 1 in fig. LXXXVI. must be increased to the proportion of at least 3, whether the other proportions are retained or not.

Wings where best.

33. In all cases of wings, it must be observed, there is too much variety, and that of a superficial kind, to be suitable to a *solitary* building, unless that building be of an unostentatious cottage style, where fancy may be allowed greater scope; but in a town, where a more piquant variety is desirable, to relieve the tedium of so much building, all these complex distributions in ten thousand different modes and symmetries may be very useful.

A simple mode of using wings.

34. It may be possible, however, by making the eurithm similar, and keeping the style very simple, to make this mode of building less intrusive: to effect this the eurithms of the elevation should be either all squares, or all parallelograms, and if parallelograms, they should be parallelograms of similar proportions, and to make the contrast still less, the side of one

may equal the base of the other: something of this kind is attempted in fig. c., where the measurements include the foundation and other horizontal mouldings; here it will be seen, that the eurithm of the centre is in the proportion of nine to six, and that of the two wings of six to four, both which are in the same ratio as three to two; the height of the centre and base of the wings are also equal: wherever, however, simplicity is aimed at, there is a fear of degenerating into poverty.

Liberties.

35. When we consider that wings, (properly so called,) from their size, must always be less important than the centre, and therefore less in danger of entering into competition with it, perhaps greater liberties may be taken with them than with façade appendages, they may perhaps be brought a little more forward; this, however, though it is very common, and though we have great authority for it, may raise a question, and one which is not to be decided by any certain rules; it must depend on the kind of building and the place it stands on; if the design and proportion of the centre are good, it should be seen at such a distance that the eye may embrace the whole at one view: wings therefore coming in front would conceal it unless so preposterously extended as to be quite out of proportion with the building: when however we consider the multitude of different proportions and distributions the main building may exhibit, it would be impossible to give any certain rule for every contingency.

4thly. FUNDAMENTAL APPENDAGES.

Fundamental appendages, their superiority.

36. Other *secondary* lateral appendages which are not wings, are such as are excrescences from the foundation only, and may therefore be called fundamental appendages; these unquestionably give more the appearance of propriety, than wings possibly can do, as they deviate not at all from the essential division of a building into foundation, support, and shelter: many instances of fundamental appendages occur in different buildings; the terrace at the back of Somerset House, in the Strand, London, is of this nature, so is the terrace to Windsor Castle; we find it also in the Parthenon at Athens. As, however, there may be innumerable examples of this distribution, and as there seems no way of classifying them, it is unnecessary to give here more than one specimen, fig. CI. which is one of the most simple. This basement, it must be conceived, projects far enough in front to admit of a broad carriage road, which might be introduced under the portico if desired; it is certain, that without such projection, and lateral increase, this basement story would be much too high; but by this mode of design, it becomes one whole, and entire part of itself; and though perfectly belonging to the principal building, might be removed and have a common foundation substituted for it without any infringement on propriety; we certainly do sometimes see lofty basements without any latitude to make them important, but they are always offensive to the eye.

Basements.

37. It will be obvious, that not only so great a variety of basements might be constructed, that it would be impossible to enumerate them, but every sort of distribution, we have been considering that is good may be combined with them; so that we may here leave the artist's mind to expand upon his own imagination; there is only one reasonable check, that seems necessary to impose upon it, beyond what may be already deduced, which is, that as foundation should from its nature pourtray strength, it should be nearly confined to straight or at least solid forms, whatever curves may be introduced into the distribution of the main building.

Detached appendages.

38. It may be right to notice here, what, though they hardly belong to the distribution, are yet in some way connected with the harmony of design in a country-seat, namely lodges, obelisks, pyramids, temples, and all other detached buildings, which are appended to a house: it will be evident, that when they are very remote from the principal building, it would be ridiculous to make them harmonize with it, as variety, where propriety does not otherwise direct, must necessarily have the precedence; but as they are sometimes unavoidably nearer to the building, it may perhaps, not be out of place here to call to mind, that they should in such, and only such cases be made to harmonize with it.

5thly. WINGS OR SECONDARY LATERAL APPENDAGES, WITH CURVED PARTS.

Curved wings,

39. We have already seen enough of the nature of secondary appendages with straight parts, to render it unnecessary to dwell upon those with curved parts, as the same division of the subject, and arguments, naturally apply to both; and as to the use of the curves in distributions, it is only necessary to observe, what was noticed in treating of façade appendages with curved parts (section 26,) that the curves should be contrasted with straight parts and varied in *position*.

rather more varied.

40. With these observations it is unnecessary to give any figures, or to dwell further on the subject; though it may be remarked, that upon the principle laid down in sect. 35, greater liberties may be taken here than with façade appendages, and bold curves may be used without so much danger.

6thly. ELEVATED APPENDAGES WITH STRAIGHT PROFILES.

Straight elevated appendages.

41. Elevated appendages, it will be readily seen, mean such, as appear above the buildings; they were not adopted by the ancient Greeks in their temples, nor are they favourable to that trabe-columnal style of building, which they used; as it would render nugatory that simple mode of displaying the principal shelter in the cornice of all their orders of building,

or else, if it appeared in the form of a dome, which more easily adapts itself to those forms, it would seem too heavy for the ordinary dimensions of pillar to support: these, no doubt, were among the reasons that induced the ancient Architects not to overload, as moderns do, the trabeations of their exquisite designs; and perhaps, it would be well, if in these and all other cases, when we copy from antiquity, we either wholly followed the ancient examples, or made such alterations, as taxis seemed naturally to require, to make any deviation or addition appropriate: perhaps indeed turrets, spires, and domes, may be better united to a different style of building than to the Grecian.

St. Peter's at Rome. Michael Angelo.

42. It has been said, that Michael Angelo would never have placed a dome on St. Peter's at Rome, if it were not to relieve the eye from the disagreeable proportion, in which the building was left by those, who were employed before he undertook it; notwithstanding this the dome is so well adapted to the building, that we can hardly find fault. The celebrated Architect of St. Paul's London, had not, however, the same excuse: neither building would perhaps be deemed a model for an Architect. (See essay iv. sect. 19.)

St. Paul's.

Beauty of spires, &c.

43. When, however, we consider the cheerful appearance, that domes, turrets, and spires, give to the general effect of a town or village, and how they seem to enliven the prospect all around us, in a manner, which nothing else, unless it be the obelisks and pyramids used by the ancients, can do, we should

be more desirous of making them more appropriate than discarding them.

their taxis. 44. It seems very difficult to divide a building with elevated appendages into foundation, support, and shelter; this rational division, however, we should certainly keep in mind in every design: another difficulty is what has just been alluded to, that of making the main building appear sufficiently strong to support such a mass above it. As to the first difficulty, since there are such an innumerable number of elevated appendages of all sorts and shapes, the artist must be left to his own skill and address, in the application; as to the second difficulty, it may perhaps be said, that the buttress style seems more adapted to support a great weight than any other: it remains therefore only to classify this part of our subject.

Spires and turrets. 45. Of elevated appendages with straight profiles, there are two kinds, the spire, and the turret; by the spire must be understood all forms approaching to that general appearance, though sometimes divided into a multitude of smaller parts, and not merely that plain device so common, and so beautiful on many churches: the nature of a tower or turret is well known; but of both the one and the other there are such a number of examples, that it would be only uselessly multiplying figures to attempt further to notice them, though it might be worth the trouble of any artist to collect the different specimens, and to endeavour to prune them down to a more correct taxis, and general design.

7thly. ELEVATED APPENDAGES WITH CURVED PROFILES.

Curved elevated appendages.

46. As in elevated appendages great liberties may be taken, so as to render the profile the most conspicuous quality in the design, it is obviously necessary to classify them under those with straight, and those with curved profiles.

Oriental domes.

47. In Russia, Turkey, and other Eastern countries, there are domes of all sorts of fantastic forms; these, however, are so numerous that, like the steeples of our own country, it would be the exclusive undertaking of one individual to collect, and bring them into proper subjection to rational rules of design.

Nature of domes.

48. Whatever may be the form of the dome, it must be heavy and cumbersome in appearance: I shall content myself, therefore, with no further novelty in this matter, than submitting, that as the dome might, for the appearances of tactic propriety, require something more solid than the pillar to support it, as before observed, perhaps this may be as legitimate a case for the introducing two styles of building as any other, and that in this case, we might introduce the trabe-columnal for the entrance, and the fulcimental for the main design of the building. For it was the existence of a complex distribution with a façade lateral appendage, which made it desirable to introduce the trabe-columnal and monotrabeal together; so therefore the existence of a complex distribution with this ponderous elevated appendage, may as rationally call for the addition of the fulcimental style, as the

only means to render it appropriate, in which the buttresses, and dome, mutually give propriety to each other; and in my humble judgment, the dome is quite as much out of keeping, (if I may use a phrase borrowed from a sister art,) without something solid to support it, as such a design as this would be without the dome: not, however, but that very frequently it is possible that in these cases something may be left to imagination, and that where we see pillars project some way before the dome, we are to conceive some adequate support for it, which does not meet the eye; this, however, cannot be considered architectural, for it seems to be the birthright of the art, that the façade should display the whole machinery of its tactic efficiency. (See fig. CII.)

Distribution may be carried further.

49. Thus far we have seen into the nature of complex distribution; and though many liberties are here taken in the display of new styles, yet distribution itself is not carried so far as might be authorized both by the writings, and existing designs of many Architects of modern times: for most assuredly, if there is any excellence in the design of the style or order of a building, it will be much better exhibited in a simple, than a complex distribution. It might, perhaps, not have been going too far to have noticed squares, circuses, quadrants, crescents, and other forms, which are to be found in towns and collections of buildings; but as these are only either modifications or combinations of others already treated of, it would be only entering upon a subject to which there would be no limits: and indeed, we might as well at once proceed to the consideration of the design of a whole town.

Modern cities often want variety.

50. It would be improper however to dismiss this subject without remarking, how monotonous and gloomy many streets in large towns are, for want of a display of the principles of distribution already discussed; a person might pass through many streets, in which the builder has actually been at some expense in introducing variety and regularity of design, and yet without your attention is drawn to it you would scarcely observe it: in many cases a few pilastres are stuck against the wall like gingerbread windows on a child's cake, some broad, some narrow, and the whole of this poor and barren conception is rendered still less observable by being raised above the level of the eye, on a story of that heavy style called rustic Architecture. There are some indeed in which a great deal of toil has been expended, we see Venetian windows, pillars, pilastres, and parastatæ, great and small, fluted and plain, high and low, &c. &c. stuck against the side of a street or square, and yet no dignity whatever produced, though perhaps each individual part is beautifully formed and beautifully proportioned; the fact is, the row of buildings is perfectly straight, it is what is designated in this essay a simple distribution, and a simple distribution should be but of one style, whereas in these cases there is no accounting for the variety, it seems plastered against the wall like a collection of prints in an alehouse.

A street should not be in a simple distribution,

though economical.

51. It might perhaps be said, that the introduction of a *complex distribution* in towns would take up more room than could be afforded, from the high value of land; this argument would however carry

very little weight, when we consider the extent of plantations in squares, and the quantity of land which has already been sacrificed to intended effect, in some cases at least twenty times as much as would be used by a complex distribution in the buildings.

No further rules are necessary for designing a street.

52. The arguments that have in this essay been advanced, and the rules that have been submitted for contrasting styles in single houses, will apply to the distribution of a street, and of course much must be left to the genius and imagination of the artist; at the same time the mere adventitious assemblage of *different styles* of fine buildings, if they *do not press* on each other, and there is a *wide street* to prevent them pressing on the eye, will of itself produce a magnificent effect, as we see in that universally admired street, the High Street at Oxford; what then may be expected when genius and scientific knowledge are combined in the application of similar materials in one uniform work?

High Street, Oxford.

Harmony and contrast.

53. In such uniform work we might throw such harmony over the whole, by the adoption of principles similar to those noticed in the essay on proportion, sect. 21, that the whole would appear the noble effort of one mind, in the same way as the painter with the same aerial tone to harmonize the whole, the same direction of light as one of the essentials to propriety, and the same ruling mental action or epic scheme of design, will introduce the greatest variety of colour, attitude, expression, passion, form, &c., while he groups together both the bold and the mild, the beautiful and handsome, the elegant and majestic, the grave and the gay, the pretty and the stern, varied

and modified as occasion may require, with sharp and undulating, strong and delicate features, and a variety of other qualities which are more or less suited to his subject, all which would be grouped in appropriate reliefs.

The great secret in composition.

54. The great secret of effect in all the fine arts, and indeed in all ornamental works, seems to be to combine according to some principles of utility the opposite extremes of uniformity and variety, as was observed in the sixth essay, sect. 9; and though there is but little resemblance between an historical picture and an architectural design, true taste will in both be exhibited, by finding out what parts or principles are to be varied, and what uniform, whether in form, proportion, or otherwise.

Proportion of a street.

55. Having first determined on the distribution of the side of a street according to the principles here investigated, we cannot pay too much attention to the width of the street, perhaps five times the height of the houses would hardly be too much; we should take care too that both the centre and the footpath are wide in proportion to their uses, and that their symmetries are in some simple proportion, as they are adjacent parts. (See essay v. sect. 28.)

Leith Walk, Edinburgh.

56. As another proof of the width of a street and the goodness of its proportion being a great source of grandeur, even though there should be none, or the very meanest buildings on each side it, we shall not perhaps find a better example than the Leith Walk from Edinburgh, which, it seems, is universally admired by all persons of mature judgment who are first introduced to it. The new street, Regent Street,

Regent Street, London.

in London, is another example; for while every one is finding fault with its Architecture, its width and extent are universally acknowledged as the true source of its magnificence.

Grounds round a house.

57. It is hardly foreign to the subject of distribution to go beyond the mere house, and to consider the distribution of the grounds about it. The question may be asked, should the house and grounds harmonize? This is a question upon which there is, and ever will be, much difference of opinion, because it cannot be answered generally, as it depends both on the style of the house, and the nature of the country. It might seem very natural at the first proposal of such a question to say, that as harmony is a beauty, it would be desirable to introduce it as much as possible; but in answer to this it may be said, that variety is also a beauty, and we should bear in mind what was urged in the 54th section of this essay, that the test of true taste is to know where to introduce harmony or uniformity, and where variety. When a building stands on a dead flat, perhaps formality and uniformity are the only resources the artist has; but when there are magnificent prospects in the distance, nothing will prevent the possibility of having bold and natural foregrounds so much as straight walks, and a redundance of telescopic avenues.

Nature.

58. There are however so many different kinds of buildings, that might modify this question, that it may perhaps be desirable to look a little further into it. To gain ideas on this subject, we naturally fly to our great conductress Nature: much benefit

as well as evil may be the result of contemplating Nature, indeed we find some authors, from a mere partial examination of the principles of Nature, setting up very remarkable theories; we shall find one declaring, that *uniformity* is only the beauty of *minute objects*, and instancing that the great features of Nature, the trees, hills, rivers, and lakes, &c. are all varied, and that the small features, the grass, leaves, &c. are all uniform.

Uniformity not the beauty of minute objects only.

59. Such an arguer however forgets that great and small are relative terms, and that therefore arguments drawn from them must bring into the discussion more than immediately meets the eye. Indeed the assertion, that uniformity is only the beauty of minute objects, will not bear examining: what is more uniform or so beautifully grand as the expanse of the ocean? or the great sun itself? Let us not however carry this subject too far and argue, that because uniformity is not the beauty alone of minute objects, that therefore it is the beauty of only great objects, this would be equally far from the truth, and from the principles already enforced in these essays; there is as much to disprove the one as the other, for though the leaves, grass, &c. are uniform in their *form*, or nearly so, they are not so in *position*; and the fibres in them, which form their principal beauty, are infinitely varied.

Great and small relative terms.

Nor is uniformity the beauty of great objects.

60. The reasonable way of looking at this matter seems to be, that as uniformity and variety are both (though opposed to each other) sources of beauty, we should endeavour to introduce both in as many ways, as will not produce a destruction one of the

Uniformity and variety both desirable.

other, or interfere with character or any other desirable quality in the design.

Of the connexion and use of parts.

61. Reason and nature, however, both seem to agree, that when objects are near and related, they should either be uniform, or if contrasted, appear to be naturally connected by the one aiding the other in the use adapted to its form; thus we may observe, that the two eyes, two ears, two legs, &c. in the human figure, are uniform as respects each pair; but as far as regards the body and their relation to each other, they are contrasted, and at the same time naturally connected with the body; they are *contrasted*, because they are of *different uses*, and that contrast is made more apparent by the parts being near to each other; we find parts which have the *same use*, though on different limbs, are *uniform*, thus the nails on the feet and hands are similar, for they are both intended as a protection from injury.

Different uses require different forms.

The same uses the same forms.

Imperfect contrast.

62. There are cases, in which parts are not perfectly contrasted, nor perfectly uniform, as the fingers on the human hand, and the front and hind legs of animals; these parts (though near and related) beautifully point out their near, but not perfect approach to similarity of use. (See section 10, ante 152.)

Where contrast is a beauty.

63. When objects have no affinity or relationship, in position, use or any thing else, this contrast is a beauty. Thus a cow, a jackass, a greyhound, a monkey, &c. are all introduced into the same picture.

Accompaniment to a mansion.

64. Though we cannot find analogous cases between what we have been discussing in nature, and the circumstance of a house harmonizing with its grounds, we may still proceed upon the same prin-

ciples. And though we cannot always make the connexion, or affinity so natural, we may always adapt the form to the use. To effect the latter, we must always have our attention directed to the particular case, which will always point out its own propriety, so that it is unnecessary to dwell upon it; as to connecting a building with the grounds round it, some observations may be necessary.

Modes of affinity.

65. There are various ways of making a house appear to be connected with, and belong to the grounds about it: if it is a magnificent castle, the rampart, the parapets, the watch-tower, moat, drawbridges, the avenues of stately timber, and an extensive park, are all a series of subordinate objects, that lead the eye to contemplate a harmony between nature and art.

A castle.

A Grecian design.

66. An equally magnificent building might be constructed without the above enumerated appendages: instead of an old British castle, we might erect a Grecian building of any eligible style and distribution, instead of ramparts, parapets, &c. we might introduce secondary appendages, similar to those mentioned in section 36, these uniting with broad gravel-walks, neat bridges, perhaps inferior architectural designs, interspersed with timber, might be managed to produce a magnificent effect.

Other modes.

67. Other styles, and characters of building in innumerable variety will occur, in which, in addition to what has been enumerated, the flower borders, shrubberies, neat wire fences, and even the gates, and seats, and other appendages of comfort or convenience, will contribute to make a building appear to belong to the grounds about it.

Conflicting opinions accounted for.

68. When we consider that so many equally eligible systems might be adopted, so as to suit every variety of taste, it is not to be wondered, that those who form in their minds some standard of excellence to the exclusion of every thing else, should be very much given to endless disputes on subjects of this nature.

The Analysis of Taste.

69. The author of the Analysis of Taste says, "In the old system of laying out grounds, the *incongruity* between the *regularity* of the building, and the *irregularity* of the surrounding scenery was in a great degree obviated, for the house being surrounded by gardens, as uniform, and only seen through vistas at right angles, every visible accompaniment was in unison with it, and the *systematic regularity* discernible from every point of sight; but when according to the modern fashion, all around is *levelled and thrown open*, and the *poor square* edifice exposed *alone*, or with the accompaniment only of its regular wings and portico, amidst spacious lawns, interspersed with irregular clumps, or masses of wood, and sheets of water, I do not know a more melancholy object."

We must not decide one style to be bad, because another is good.

70. This is one of the passages in which the author has attempted to prove by argument, that one character in a design is more beautiful than another; it would be almost as easy to prove by a mathematical deduction, that claret is more agreeable than champagne, or champagne than claret. The incongruity between the regularity of the building, and the irregularity of the surrounding scenery, or, in other words, the want of resemblance between a tree and a house, (if a similar argument to the above were carried to

its full extent,) would be still more completely obviated by having trees cut as we sometimes see them, into the forms of houses: indeed, I dare say persons might be found, who would think it very pretty to have also the trees in an aviary cut into the form of birds, those in a park or paddock, into the form of stags, cows, and horses; but I fear such whims would be very much laughed at, however harmonious: in fact, without derogating from the dignity which undoubtedly exists in an avenue of stately timber, when properly introduced, we shall still find many approve of a more natural distribution of trees, which form so admirable a contrast to a building.

The beauties of nature inferior to art.

71. There has been enough said in this essay to show, that according to the modern system, every thing around a house need not be, as the above quotation has it, "levelled and thrown open," nor need the house be either poor, square, or alone. Probably few would be found, who would relinquish beautiful and extensive views, all the luxuriance of nature in wood, water, valleys, and hills, extensive glades, and fertile meadows, diversified clumps, and towering spires, for the stiff formality, which too often exists to the exclusion of the dignity of nature.

Landscape gardening.

72. The science of landscape gardening, however, requires a great deal of thought and experience; for as there are various ways of building, so there must be various ways of accompanying a building, each of which would be admirable, when in perfection, only that in each you admire with a different feeling; it would be as unjust to say, that one is bad because another is good, as it would be to say, that a tragedy

is a bad style of writing, because comedies are agreeable, and yet this is frequently the mode of argument on matters of taste; as, however, we are saved from the dreadful monotony there would be, if all persons thought alike, it only remains, therefore, in the distribution of this variety, to take care, that those objects which are not *harmoniously* or *affinitively* contrasted, should not press too near each other.

Furniture. 73. We have now considered the *external* distribution and its *accompaniments*, in adjacent scenery; as these essays only relate to the beauty of Architecture, the *internal* distribution would probably fall more into the province of the upholsterer, than of these essays; it will, therefore, not be necessary further to notice it here in a general way, than by observing, that proportions both symmetric, and eurithmic, particularly the former, if there are many piers, recesses, and other varied distribution in the walls, and furniture, will be the principal objects of attention in producing effect, (see essay v. section 35 to 39,) of course keeping in our minds appropriate taxis, and a consistency of character.

Entrance. 74. If there is any part of the internal distribution which requires nobler efforts of art, and therefore calls forth the science of the Architect, it may perhaps be the entrance; for in general, whatever the external façade may be, it is desirable that something of equal dignity should exist in the first entrance.

Its features. 75. The entrance embraces the hall or passages; it is obviously necessary, that from the entrance there should be access to every part of the house: the appearance of propriety or taxis, therefore, requires,

that this idea should be at once conveyed to the mind.

Modes of access should be apparent.

76. This is effected by having the modes of access at once apparent; the modes of access are doors, passages, staircases; as colonades are a more dignified sort of passage, they are also always appropriate, and much more so than a passage, as they give the idea of space, and by being seen through, furnish the Architect with a better opportunity of exhibiting the other modes of access, and thereby at once adding to the propriety and variety of the entrance.

Statues.

77. Statues, though they do not add to the taxis of the entrance, are perhaps the best sort of ornament for that part; but this of course will be much a matter of taste, and will often depend on the character of the whole.

Coup-d'œil of the entrance.

78. Upon entering a building it has always a good effect to break at once on something handsome; hence an appearance of greater space and magnificence is acquired by entering at the end of a colonade, as in fig. XCIV. instead of the middle, as in fig. XCVI. at *g*. Statues, which may be placed in the places marked *s* should form a part of the *coup-d'œil:* stairs or steps also, as part of the modes of access, and possessing a simple dignity in themselves, will give the idea of greater space and importance if rising immediately in front of the entrance as in the same figures at *ff*; they also contrast well with the pillars in such a situation, and indeed with every sort of Architecture. The distribution of fig. XCVI. is such, that a carriage may drive under the portico, which is both convenient and handsome: it may be observed, that in this figure,

though the effect of space is lost by entering at the side of the colonade, this distribution will afford one beauty, which the other has not, namely, the effect from the chamber *d* to the chamber *c*; this advantage might, however, be combined with that of looking up the colonade on entering in various ways, which will present themselves to the ingenious Architect. It may be observed, that in very large buildings, there is no giving light to all the rooms without either a court in the centre, or the adoption of skylights in some of the interior apartments, or having the front of the building out of proportion with the depth. It must be a very large building indeed, such as a college, or other public building, that would require the first system, as nothing is so ugly and gloomy as a small court, particularly if any decent rooms are to look into it: the third mode is more eligible; but as it is easily conceived, it is unnecessary to dwell further upon it; the second mode would, perhaps, if properly used, be considered both the most economical, and most handsome: figures CIII. and CIII.* are a plan and elevation according to this system; the pinacotheca, or picture gallery, as well as the gallery of statues, are both rooms which are much better lighted by a skylight, than in any other way, as in these figures; the other rooms, so lighted, might be baths, or any smaller rooms, when the mode of lighting is immaterial.

Aspect. 79. It is a material object in a distribution to consider the aspect of the building; there is no difficulty about any aspect but the west. The eastern sun you lose after noon; the north aspect is not affected by the sun, and on a south aspect the sun in summer

always shines so perpendicularly, that the roof and eaves protect you from its annoyance, and only in the winter, when it is not only quite harmless, but rather acceptable, it enters the room; the west, however, you have from mid-day to the very last; if it was the fashion to rise with the sun, the eastern would be as bad: as it is necessary, therefore, to have but five rooms to the west, and as in most cases the fewest principal rooms are in front, the west is the most eligible aspect for the front, if that front is the entrance: in fig. CIII., three out of five of the rooms in front look west, but are protected by the portico, the other two look north, and south, having only sham windows in front.

External statues.

80. The use of statues externally may by some be considered unobjectionable; it is, perhaps, not fair to say, that when the style is very great, and splendid, statues may not be in harmony with it, at the same time it must be observed they are no part of Architecture; and in the exterior the greatest efforts of the art are displayed, it seems not proper to introduce another art of a more striking description to contend with it; there can hardly, however, be any objection to a terminal figure, such as a sphinx, lion, &c., to give a finish to the foundation of the centre, as at *c c*, fig. CIII*.

Warmth.

81. Warmth is a very desirable object in a house, and as pictures require it also, this is an additional reason for having the picture gallery, as in fig. CIII. in the centre of the house, and also for having doors that shut of themselves at *c*, *d*, *e*, and *f*, and again at the

top of the stairs at *g* and *h*, where you ascend a second and narrower flight.

Proportion of rooms.

82. The proportion of rooms in cases where the dimensions very much vary, is often attended with some difficulty; for if the larger rooms are made of a proper height, the smaller will be too high; this, however, is a practical consideration, which scarcely belongs to these essays.

Different kinds of contrast.

83. In distribution of all kinds we should attend to the different kinds of contrast as much as we did in the mere diathesis of a style. In fig. CIII.* the *contrast of position* is only discoverable in the roof at *a* and *b*; it is much more observable in fig. CXVII., there occurring twice.

Contrast of simple form.

84. The contrast of *general* or *simple form* does not occur in the distribution of fig. CIII.* though it might easily be introduced by making the portico circular; this, however, might, in this particular case, be considered as deficient in dignity; it is at all events optional. Figures XCV. and XCVII. exhibit it perhaps more appropriately.

Contrast of ornamental form.

85. The contrast of *ornamental form*, strictly speaking, can hardly occur in a distribution; (see essay 4, sect. 66, and essay 6, sect. 38, &c.;) for as distribution only regards whole styles, and not the parts of which they are composed, and as there is no style at present in use wholly composed of ornament, the contrast of ornamental form cannot exist in a distribution: there is, however, something very like it in almost every complex distribution; for as ornament, as was observed in a former essay, is a concentrated

mode or system of concentrated modes of diathesis, every style which possesses more concentrated modes of diathesis than another, is more ornamental than, and will form a contrast with, such other style; and though this is allied to contrast of ornamental form, it might, perhaps, with more propriety, be called a contrast of complex form.

86. *Eurithmic contrast* must frequently occur in distributions: in fig. CIII.* it is in the ratio, or to use the Vitruvian phrase, in the analogy of one to four, or thereabouts; the eurithmic contrast of the portico is in the analogy of 3 to 4. Eurithmic contrast.

87. *Symmetric contrast* has been treated of in sect. 14; it will be seen, that in fig. CIII.*, some advantage is taken of the observations at the end of section 28, and 29, essay 5; it will be remarked also, that in this figure the extreme sections of the design are not squares; for their styles are so simple, that a further attention to simplicity was unnecessary. Symmetric contrast.

88. The contrast of *projection* need not be pointed out, as the reader will at once fix on the portico as exhibiting it in most of the designs existing. Contrast of projection.

89. As in former essays we have drawn some hints from the great guide of all artists, Nature, it may be necessary to remark, that in this essay it will in some measure fail us; for it is impossible in nature to draw any distinction between diathesis, and distributio; so that we must be content with the observations on nature made in the sixth essay. Nature.

90. Distributio in Architecture, as was observed in sect. 6, not displaying its use, differs, as well from Distributio of diathesis the same in nature.

nature as from diathesis, which both eminently display it.

Superiority of nature.

91. If in Architecture we would imitate nature, we must do away with complex distributions, we must adhere entirely to the old Grecian model, to the four-aided figure, in which alone we can insure parts, which entirely display their use: (vide section 7:) but perhaps it will not be denied, that, as Architecture cannot pretend to that endless and immeasurable variety of displayed usefulness, that belongs to nature, there may be some excuse for introducing a variety, which is not altogether so pure, and chaste, as it should be.

Nature not similar in principle always to art.

92. These considerations furnish additional proof, that Architecture in many instances, depends on principles either distinct from, or only partly derived from nature; and, though we cannot draw an analogy between them, nature may yet furnish useful hints. The most analogous thing to our present subject in nature, is the circumstance of all sorts of trees, houses, cattle, animals, scenery, occurring in the same landscape; and these, by the mere impossibility of their being arranged in mathematical order, furnish us with the idea, that the same discordant variety might be introduced into Architecture, if we only take care to have the contrasts as perfect, and complete, and separated by the same sufficiency of relief, and repose.

END OF THE SEVENTH ESSAY.

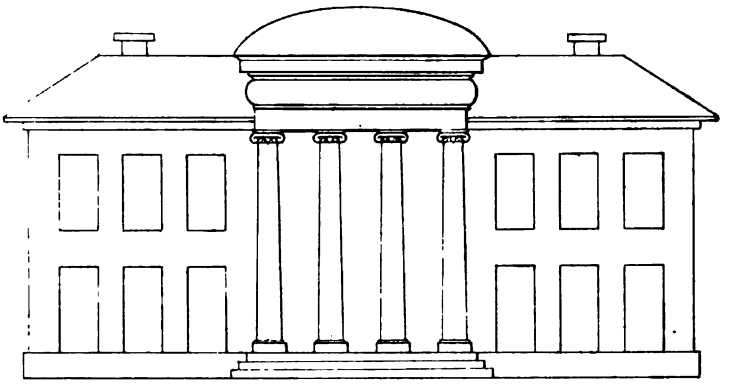


Fig LXXVIII.

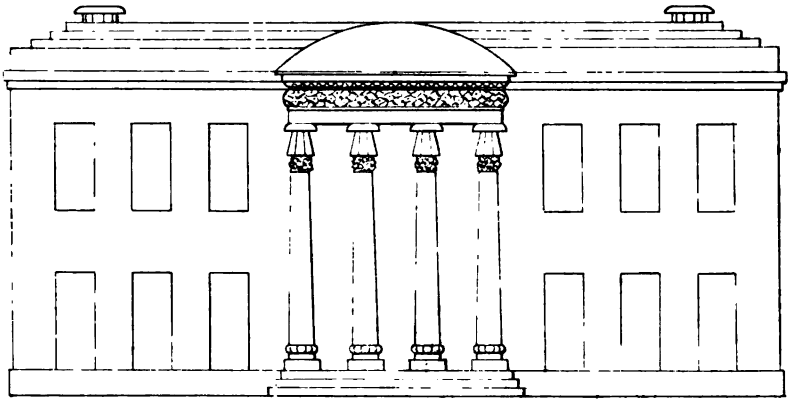


Fig LXXIX.

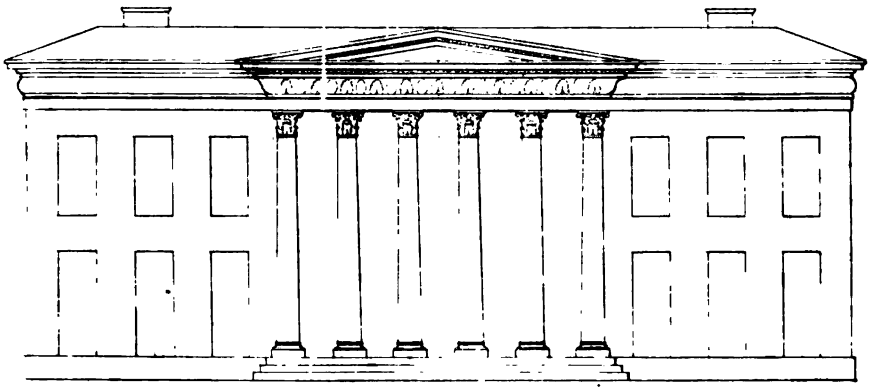


Fig LXXI.

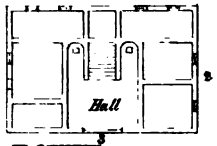


Fig LXXXI.

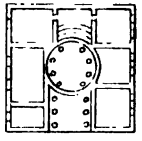


Fig LXXXII.

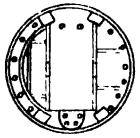


Fig LXXXIII.

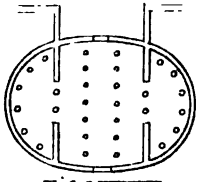


Fig LXXXIV

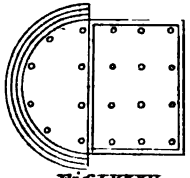


Fig LXXXV.

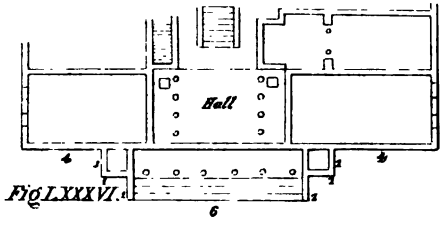


Fig LXXXVI.

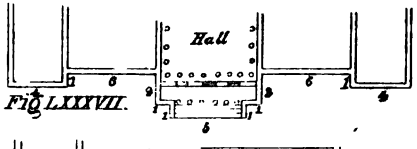


Fig LXXXVII.

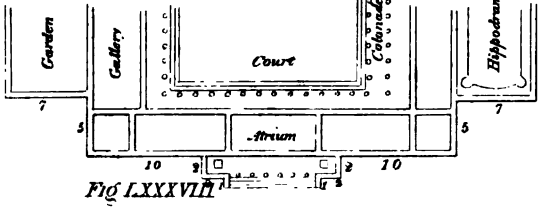
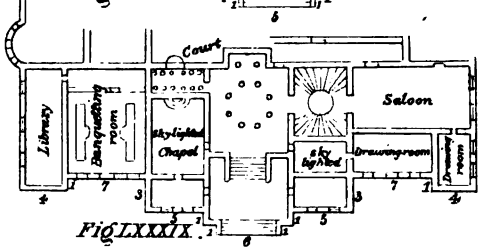


Fig LXXXVIII



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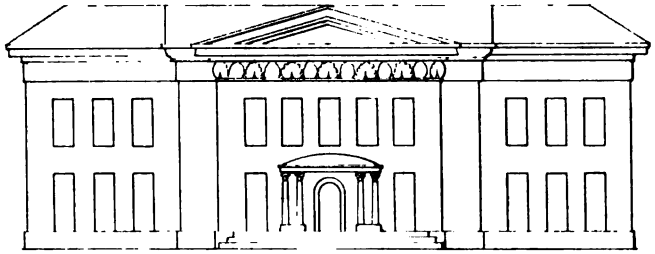

Fig XC.

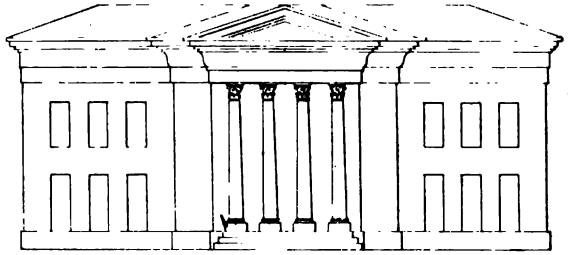

Fig XCI.

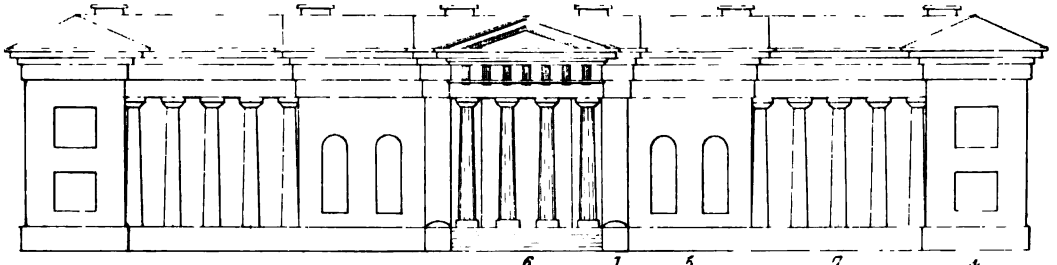

Fig. XCII

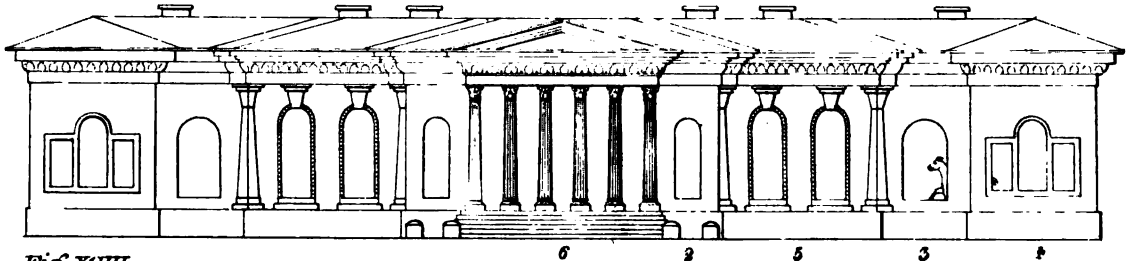

Fig. XCIII.

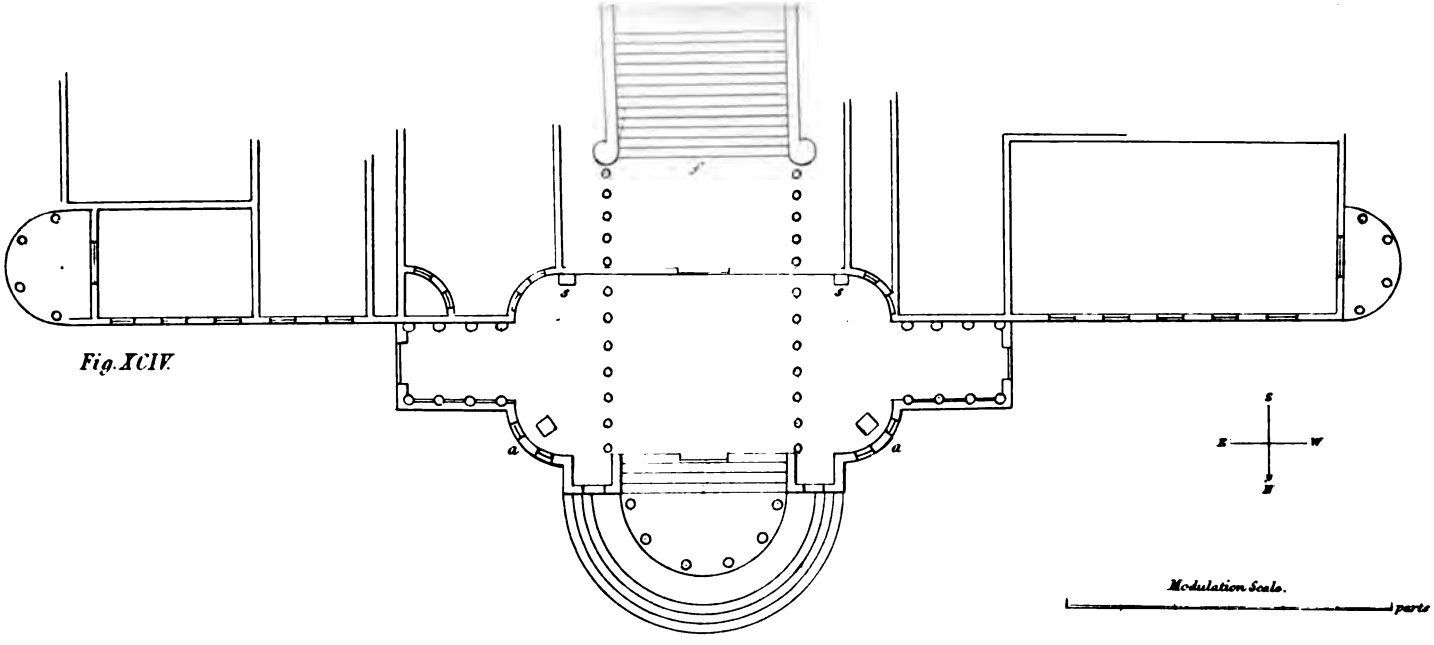

Fig. XCIV.

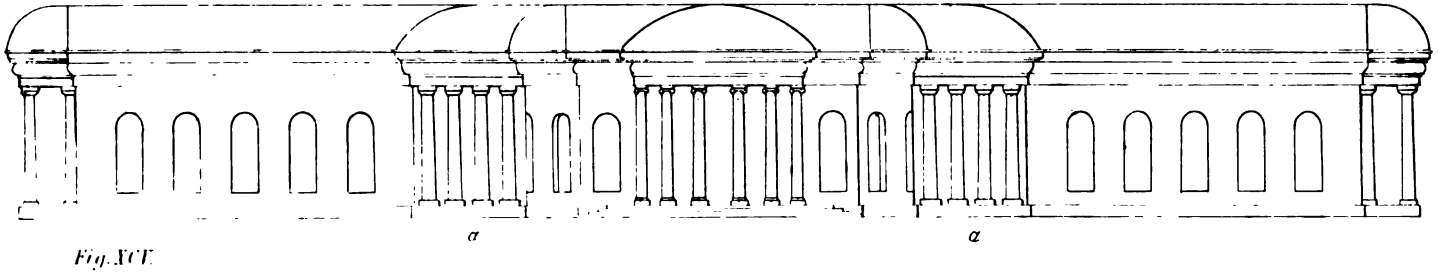

Fig. XCV.

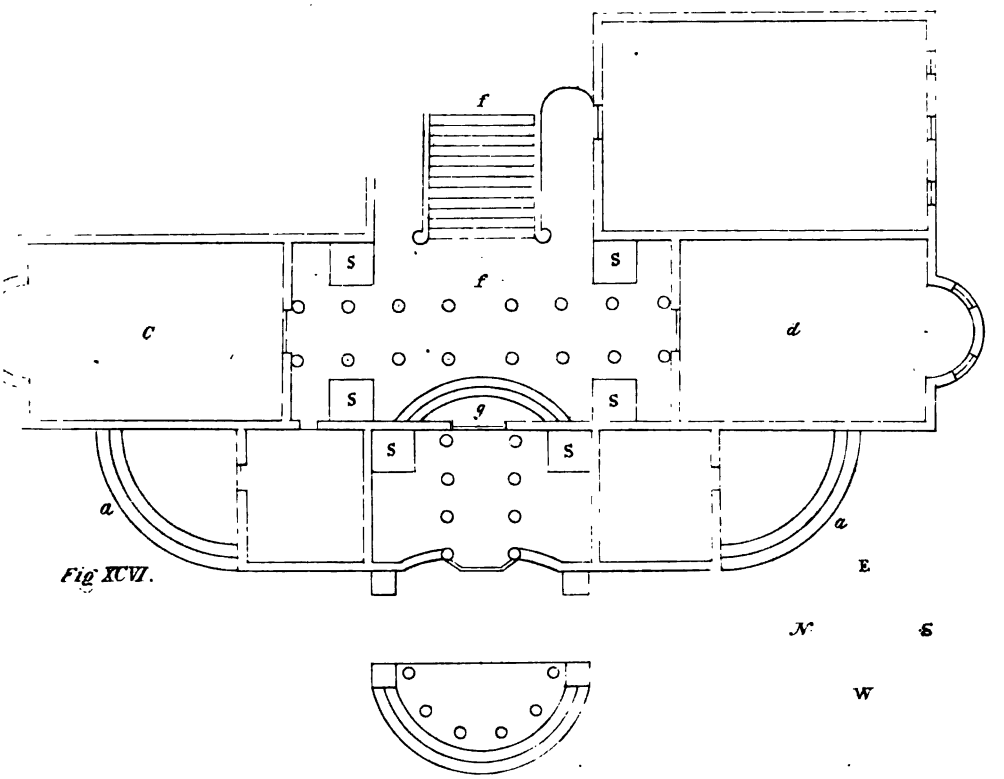

Fig XCVI.

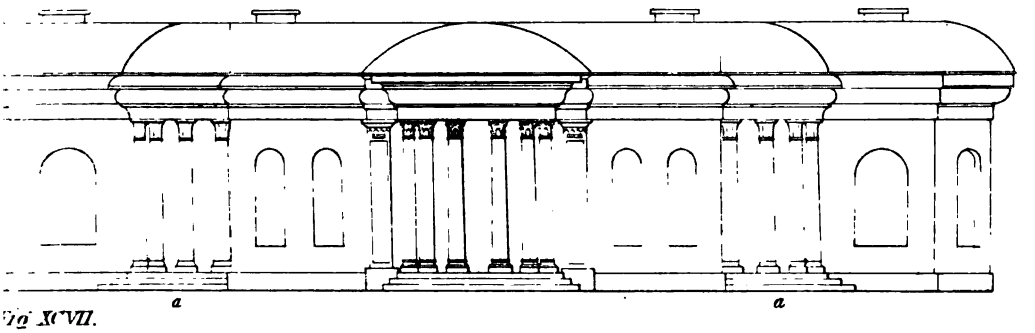

Fig XCVII.

modulation scale.

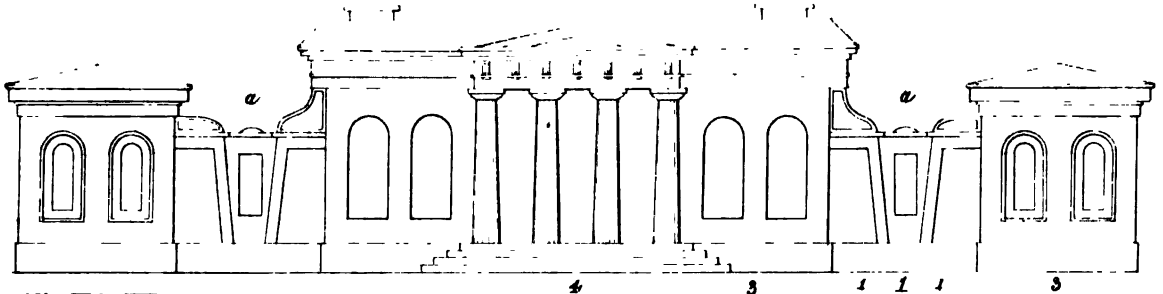

Fig XCVIII.

modulation scale

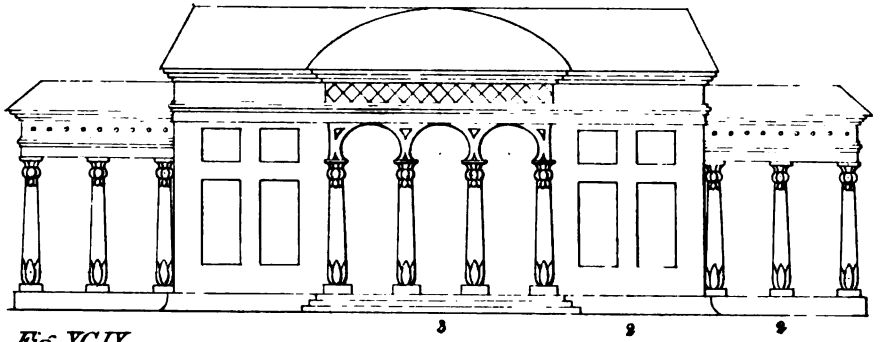

Fig XCIX.

modulation scale

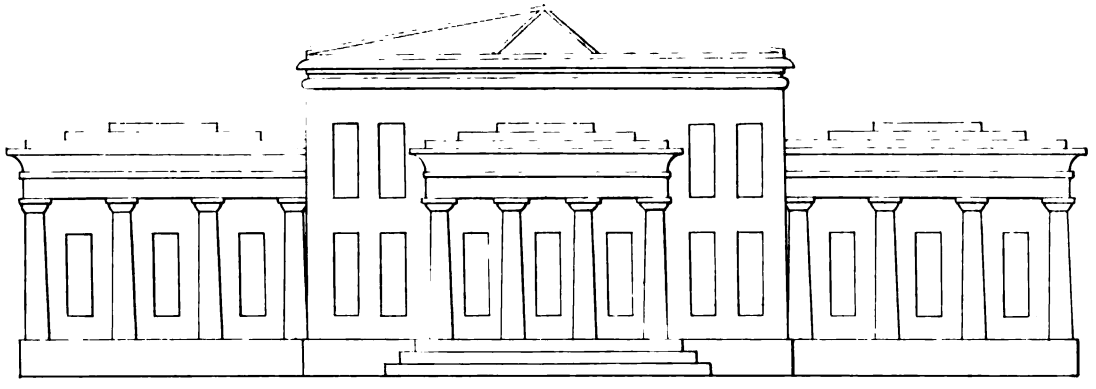

Fig C.

modulation scale

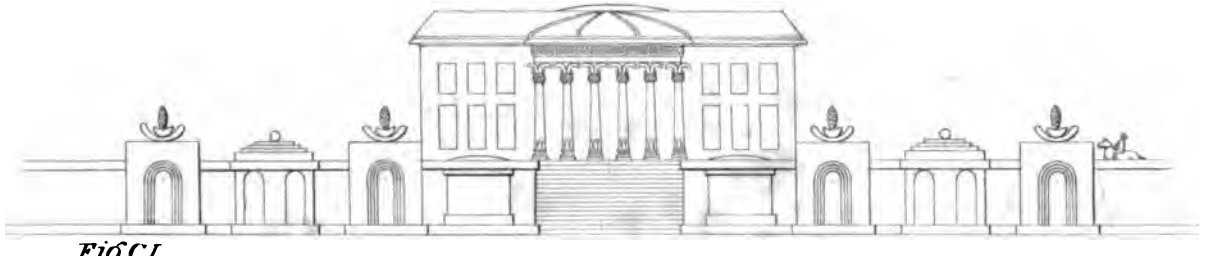

Fig C I.

modulation scale

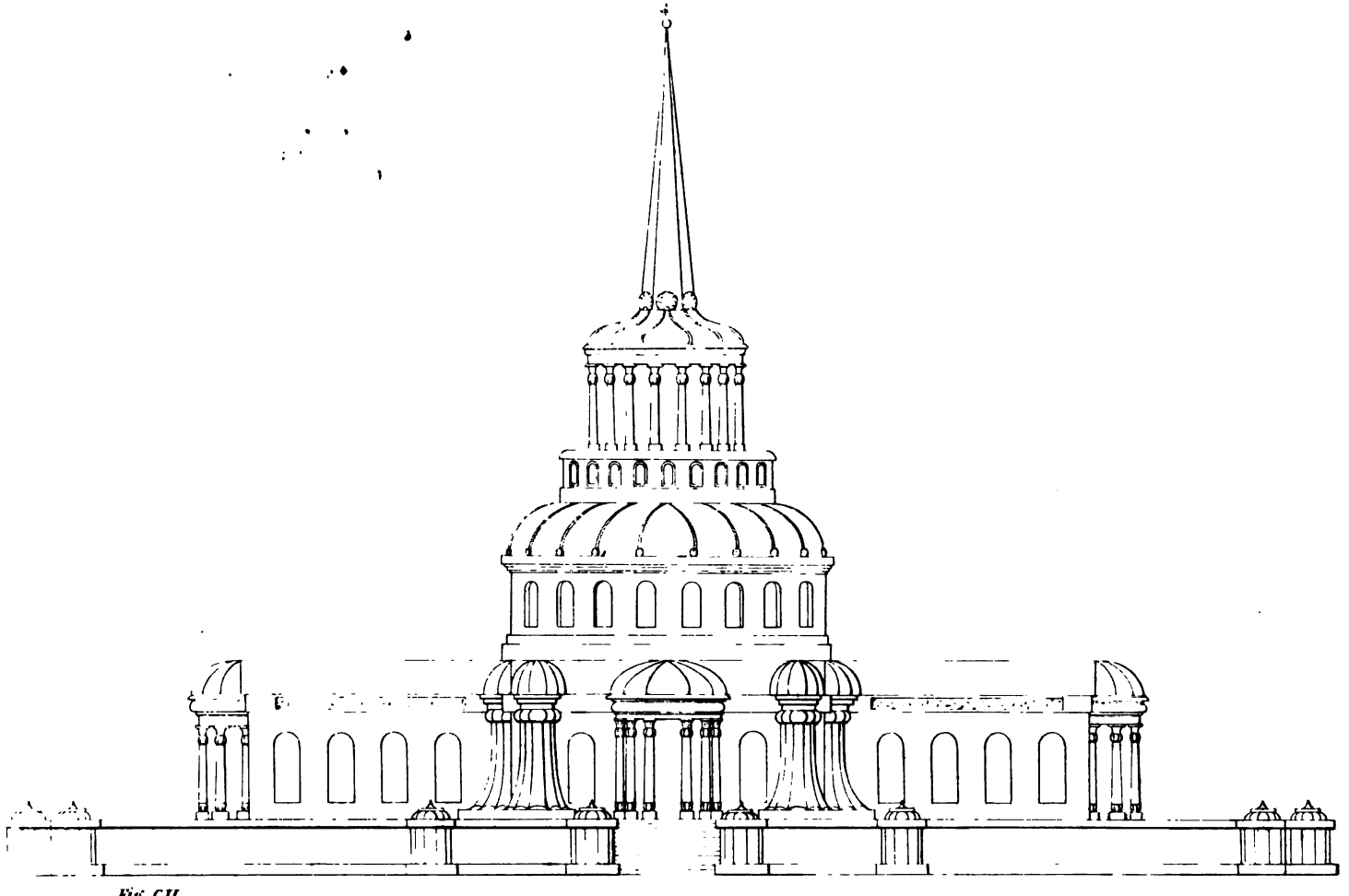

Fig CII

modulation scale

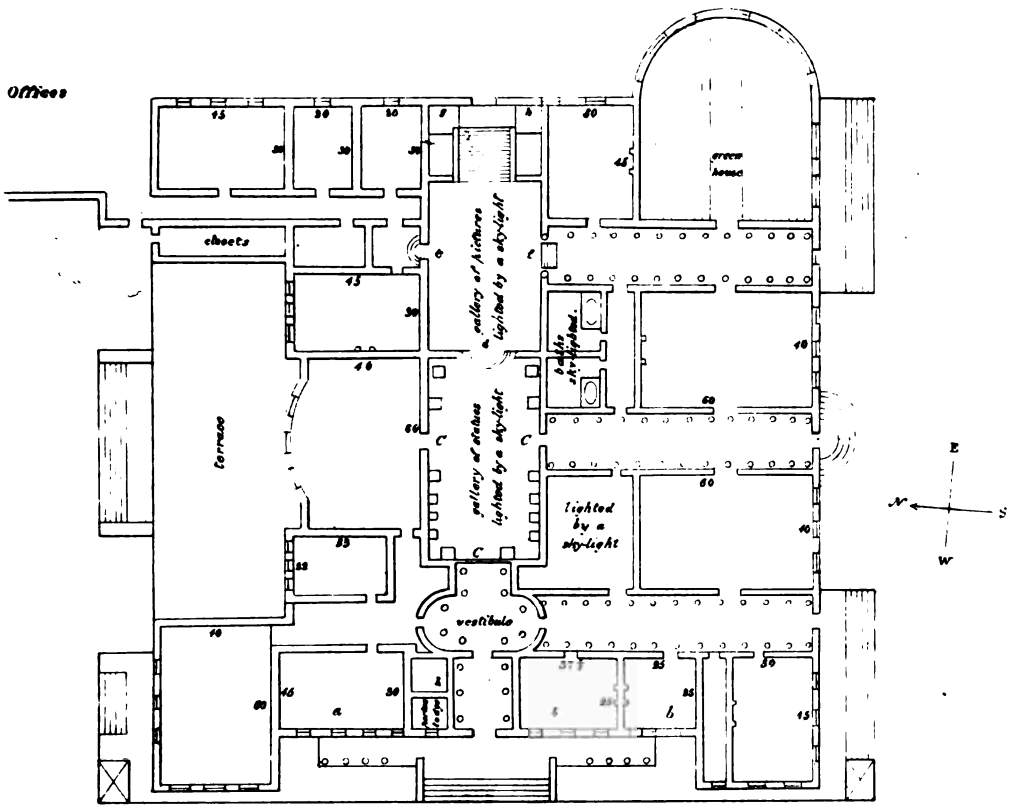

Fig CIII.

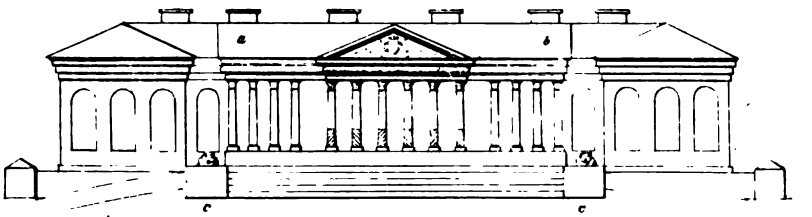

Fig CIII.

ESSAY VIII.

CHARACTER, OR THE DECOR OF VITRUVIUS.

Nec facundia deserit hunc, nec lucidus ordo,
Ordinis hæc Virtus erit, et Venus, aut ego fallor.
HOR. A. P. POET. v. 41.

Servetur ad imum
Qualis ab incepto processerit et sibi constet.
Ibid. 126.

Effect of the art on the mind by character.

1. IT has been somewhere justly said, "that it is not for its utility alone," although in this it surpasses every other of the fine arts, "that Architecture stands pre-eminent as a polite and liberal art and study; but as it inspires sentiment, fills the mind with great and noble ideas, enlarges our intellect, assists our judgment, and makes a lasting impression on our understanding and feelings."

Consistency and harmony.

2. These splendid qualities in this noble art are the effect of that consistency, harmony, and character, which the Architect of real taste almost instinctively bestows upon his productions, and without which no great architectural work is worthy of existence. The two first of these qualities belong in

some measure to subjects we have already discussed: for consistency, or what is nearly the same thing, uniformity, necessarily exists wherever there is a just attention to taxis; indeed the author of the Analysis of Beauty considers uniformity as excellent in no other way than as giving ideas of fitness; this, therefore, belongs to the fourth essay: harmony also may be considered a refinement on proportion, and therefore belonging to the fifth essay. Notwithstanding this, we shall find them giving origin to a source of pleasure, independent of the mere beauties of utility and proportion.

Character almost instinctive,

3. This source of pleasure in Architecture, which, I say, the Architect of true taste almost instinctively introduces into his compositions, is the subject we are now entering upon, and which may be denominated *character*, because in character both consistency and harmony are essential requisites.

allowed by others.

4. In all ages Architects seem to have confessed some quality in a design coincident with this principle: Vitruvius has not handed down to us the Greek term for it, but he gives us the Latin term "decor," which seems the one most fairly to be considered synonymous with it: decor, however, as it literally means nothing more than propriety, might as well be applied to any of the excellencies we have already discussed: but as part of his explanation obviously attaches to character, and as we shall in this excellence attain to the greatest degree of propriety and beauty, we may very properly consider the Latin word decor as technically the same as character.

The decor of Vitruvius.

His practical explanation.

5. We must not, however, in this essay follow the whole of Vitruvius's explanation, as he has in this, as well as other excellencies, entered upon some practical meaning, relating not to the *propriety of effect*, but to *that of natural existence:* with this view, he divides it into the heads of "statio, consuetudo, and natura;" with this, however important, as evincing practical qualities, we have nothing to do.

Statio, consuetudo, natura.

That decor means character in particular.

6. To show, however, the relationship, that decor has to propriety of effect or character, Vitruvius says, "Decor autem est emendatus operis aspectus probatis rebus cum auctoritate," he then goes on to the division alluded to above, taking occasion to notice, what is not foreign to our present subject, that the simplicity of some designs, the slenderness of others, the ornaments of others, "augere videbuntur justum decorem;" he says also, "Si ædes Ionicæ construerentur, habita erit ratio mediocritatis, quod et ab severo more Doricorum, et a teneritate Corinthiorum temperabitur earum institutio proprietatis:" another passage to our purpose further on is, "Si enim interiora perfectus habuerint elegantes, aditus autem humiles et in honestos, non erunt cum decore:" all these passages fully authorize the application of decor to character, or consistent propriety of effect.

θεματισμος.

7. It is somewhat remarkable, that Vitruvius should have given "θεματισμος" as the Greek to the word "statio," above mentioned, and yet omitted to give any Greek to the other two, "consuetudo," and "natura;" it looks as if there was originally something more in the meaning of the word θεματισμος, that the learning of the Vitruvian age could well

account for; and as to the meaning, Vitruvius assigns it, Bernard Baldus and De Laet both agree in finding fault with him, as θεματισμος literally means situs and not statio: we should hardly attach much importance to such nice verbal distinctions, were it not, that it seems as an additional proof, that θεματισμος did not originally mean, what Vitruvius explains it by; it may be a question whether it might not in the time of the old Greeks be a technical word for character itself, and if so, would have nothing to do with either situs or statio, but acquire its meaning simply from its derivation from the word θεμα, and being the same to an architectural design, as the propositus, theme, or thesis, is to an argumentative composition: but as our English word character will give the idea that is intended, without the aid of any foreign word, this question may here remain undecided.

Origin of architectural character,

8. Character is a quality in building, which arises from different combinations of the modifications of the different excellencies, we have in former essays considered uniformly and harmoniously combined; its effect upon the feelings is well known; we know and feel, that the Doric gives the idea of strength, and the Corinthian of lightness, we know also, that both these orders have specimens very different from each other, and that a different idea is conveyed by each variety: we know, that in different specimens of the Doric the greatest herculean firmness, and the most elegant concinnity may be discovered, and that in specimens of the Corinthian, both the extremes of lightness and richness may exist.

9. But when we consider the numerous modifications, which arise from the excellencies, thus far illustrated, it must be evident, that to understand and explain character, which is founded on such variety, cannot but be the most difficult part of this undertaking: in fact, no one could hope either to state every character, that might by possibility exist, the different ways in which any one character may be exhibited, the best tactic style adapted to any one chosen character, or the best way of exhibiting a chosen character, (the tactic style being chosen also.) The artist, who excels in character, should not only have a general knowledge of the excellencies, and modes of composition, by which character is brought about, but should feel the full force, and power of those different excellencies, and modes: each character is, indeed, produced in perfection by the strong, and eclectic powers alone of some peculiar talent; and the Architect may as well attempt to fly, as to expect to produce character, while he grovels on in the modern mean-spirited system of copying from antiquity: let him study antiquity, most undoubtedly; let him learn to appreciate its beauties; but let him understand the principles, upon which those brilliant examples were formed for pleasing; and let him not despise himself, if he finds himself inclined to shrink humbly, when he compares his own efforts with them; for even among the ancient Greeks he will find, that whole ages elapsed between the summit of excellence of two different orders: the Doric and Corinthian orders were each the offspring of the genius of the period, in which they existed, (vide essay iv.

difficult to study and to conceive.

sect. 31 ;) and though both were governed by the same unerring principles, each partook of a different scheme, and a different spirit.

Difficult to treat of.

10. With these considerations, I feel how feeble my efforts must be in the investigation of the principles of architectural character ; it will be something, however, if I only point out some of the first steps, with a hope, that some bolder talent will rear the first trophy. It appears to me in the first place, we must avoid considering the principle of the association of ideas, as being of any use to us in this subject ; for though we might trace it to that source, it would be dangerous to build on, as a principle, as it generally involves the consideration of something besides the matter in question : it is very delightful and very appropriate in the connoisseur, when he sees a Grecian temple or a Roman shield, to recall to his mind the poetic mythology of antiquity or the actions of immortal heroes ; the painter and the sculptor also, as they cultivate imitative arts, cannot produce a great work without a knowledge of mankind past and present, and what springs from that, the association of ideas : but the Architect follows an art, that stands on its own basis, and is nearly unconnected with natural objects, past or present.

Avoid the evils of the association of ideas.

11. The association of ideas is an inconvenient system, because it is impossible to confine it to any definite rules; it is not only unlimited in its own nature, but causes the same objects to make different impressions upon different individuals. It is confessed by P. Knight, (part 2, ch. 2,) and by Lock, (b. 2, ch. 33,) that the association of ideas is a species

P. Knight. Lock.

of madness; it is the origin of all the miseries, that arise from romantic love on one side, and unfounded prejudice on the other, the effect of which with some people is, that one good or bad action will stamp a person's character most unjustly for life: even in the most trivial affairs, we may trace the powerful but erroneous effect of this propensity of mental association; the most comfortable room, with persons who give way to this feeling, would be rendered an object of disgust, if a person had only been confined to it for some time as a prisoner or invalid, and perhaps the very form of the particular cup, in which he took his physic, would make him shudder. Without, however, multiplying examples, it is sufficiently evident, that as considerable error may be the consequence of association even to the strongest reasoner, it is better not to have too much reference to it even on the subject of character, which is perhaps more connected with it, than any subject we have yet considered. (Vide post, sect. 82.)

Association of extraneous ideas most injurious.

12. It will be found on minute consideration, that the association of ideas is only capable of producing erroneous conclusions, when any of the ideas associated do not really and intrinsically belong to the object, subject, or material form in question; if, however, we can, as we have done, find several primitive sources of pleasure, as the natural foundation of our art, if we can, as we have done, trace their modification, then we may infer, that the association of ideas arising from those primitive sources of pleasure, and their modifications, would be the means of affording that pleasure, which would be unalloyed by prejudice or tortuous associations.

Association of first principles.

13. It will be our business then in the consideration of architectural character, to draw our arguments from the considerations we have been gradually, and consistently endeavouring to trace in the former essays.

Uniformity.

14. Character, however, besides thus springing from the other excellencies, has one of its own, without which it cannot possibly exist; this is uni-

Harmony.

formity, or harmony a modification of uniformity, which though, as observed in the second section, has been already partially enforced from other principles, has yet some independent qualities, which should not be overlooked.

Uniformity in other arts.

15. The co-existence of uniformity and variety has been before noticed, and particularly in the seventh essay, sect. 60. It is upon the true and proper use of these contending principles, which are both equally pleasing to the human mind, that the beauties of other

In music.

arts besides Architecture, seem to depend. In music we see it in several ways; there is a variety in the succession of the notes, and a uniformity in the marking of time, variety in the evolutions, uniformity in the cadences, variety in the modes of accompaniment, uniformity in the key and tune; there is also a separate contrast in music, brought about by harmony and discord; these two qualities indeed seem to be very much to the ear what uniformity and variety are to the eye. Where discords are to be used in musical composition depends on the feeling, taste, and judgment of the master; so also it must depend on the feeling, taste, and judgment of the Architect, where variety ought to occur; it is perhaps not unworthy

of remark, that (as was observed in essay 7, sect. 91) the older masters in Architecture were content with the uniformity of a simple distribution, so also the older masters in music were content without the use of discords.

UNIFORMITY.

In painting.

16. Uniformity, which we find by Sir Joshua Reynolds recommended, as characterising a sound and regular taste, will be found as much the soul of the nobler efforts of Architecture, as harmony is of music, and therefore deserves our most intimate attention: it would indeed have been worthy of a separate essay, were it not, that it derives its principal importance from being the handmaid of character; it would indeed be barren insipidity, and unworthy of a place, unless as the corner-stone of that principle, which when handled by the fingers of taste and talent, makes the most permanent impression on the human mind. But before we proceed to the application of uniformity for the purpose of character, we must consider the different kinds of uniformity.

In Architecture, the handmaid of character.

Uniformity of taxis

17. The first kind is the *uniformity of use, or taxis.* Whatever beauties there may be in varieties, character requires in most cases, either that there should be but one style, or if there are more styles than one, (as in a complex distribution is sometimes the case,) those different styles should in some of their leading features be similar: it is unnecessary to enforce this, as it is almost self-evident; for though it is quite possible to make, for instance, a trabe-columnal style

equally light or equally heavy, with an archi-columnal style, it is clear they could never harmonize unless something like repose intervened, and the leading members were similar; and it is still more obvious, that two of the same style require still greater proximity: let it not be imagined that the propylœa at Athens is an example in opposition to this; for it must be remembered, that though both Doric and Ionic columns occur in the design, they are not both in the same façade.

in mouldings.

18. In mouldings it is still more obviously necessary to attend to *uniformity of use;* for as they cannot aspire to that important variety that the larger features do, nothing is so desirable as that they should be minutely appropriate, and come in aid of the general character: it is true, that this will cause the same form frequently to recur, this arises from the paucity of uses there must necessarily be in Architecture, as observed in essay v. section 41, et seq.; so that the variety must have arisen from the accompaniments to each part, so far similar, (vide essay vii. section 58, et seq.;) but even in nature we see the recurrence of the same forms; the nail in the human body for instance, occurs twenty times, and in each we see an obvious reason and use for the slight variety that exists in it.

Of form, varying with the use,

19. The considerations of the form varying with the use, does not seem to have been sufficiently attended to, so that remarkable arguments have been drawn from a contemplation of nature. Michael Angelo seems to have made a mystery of composition, when he states, that "the nose in the middle of the

face," (see his life by Duppa, p. 224, and 455,) "does not depend on the one eye or the other." No, because the uses are different; no part has a similar use to the nose: but though the nose is not immediately like the eye, it is still in uniformity with it, as to the kind of forms used; for we find all the features in a handsome countenance composed of modifications of the same kind of curves, so that the accustomed observer may, even from inspecting the hand, or ear, make a shrewd guess at the kind of nose, and chin, &c., of the person it belongs to; hence, also, on the same principle, in a more striking way, if we wish to represent some disgusting monster, we give him the arms of a man, the cloven feet, claws, or legs of a brute, or perhaps form such an animal as a mermaid from other materials, where

yet still in uniformity with it, as to the kind of forms they are composed of.

Turpiter atrum
Desinat in piscem mulier formosa superne.
HOR. A. P. v. 3.

20. Here, however, we are trespassing upon the next kind of uniformity which occurs to our notice, the *uniformity of mere form*: these might be classified under the heads of simple and ornamented: it is unnecessary here to dwell upon the variety of curved lines, as that has been noticed in the fourth essay, sections 13, 14, and 15, as well as the reason for not classifying them.

Uniformity of form,

21. The *uniformity of mere form*, which is in fact the only real *characteristic uniformity* in Architecture, may be observed in all good specimens; the

or characteristic uniformity

in the Doric order.

characteristic uniformity in the Doric order, is that of the straight line; this may be observed in every specimen, more or less, though each may have a different character; in the hypœthral temple at Paestum, no curved moulding occurs in the entablature, but a very small arc of a cavetto above the corona; the portico of Philip, at Delos, is the same, with a cyma in the same place; the Parthenon is the same, with an ovolo in the same place; in the trabeation of the temple of Theseus, at Athens, curved mouldings are wholly excluded; in the Propylœa at Athens, however, the trabeation has three curved mouldings; in the temple of Jupiter Nemœus, between Argos and Corinth, only one; this is before noticed, in the fourth essay, section 62. (Vide Aikin on the Doric.)

When it aids character itself.

22. It must be observed, that though the straight line predominates in the Doric, it is by no means the only essential to the character of the Doric, as we shall presently see; a similar observation will occur in speaking of other characteristic forms, though in most cases they help very much to promote character.

In the Ionic order.

23. The *characteristic uniformity*, in the Ionic order, is that of the curve; this, however, only occurs in the conspicuous members, the capital, the frieze, and base, (see fig. 5,) which are at sufficient intervals to carry on the effect.

In the Corinthian order.

24. The *characteristic form* of the Corinthian order is ornament, this also only occurs at intervals.

Norman style.
Saxon.

25. The *characteristic form* of the Norman style is a tendency to points; that of the Saxon style large

curves; thus we might proceed to notice other styles, where the *characteristic form*, more or less, not only aids character, but even in some cases takes the place of it, in which latter cases its modifications are as innumerable as form itself. (Fig. xx. is an elliptic composition; see also section 59.)

Characteristic uniformity very important.

26. The necessity for this *characteristic uniformity* alone would make it evident, how absurd it would be, (though indeed the mind, without considering why, would sufficiently revolt at it,) to place triglyphs above an Ionic, or Corinthian pillar, or a curved or carved cornice over a Doric frieze; it so happens, however, that the Doric shaft carries least of its *characteristic form*, being cylindrical, and this is done because a square pillar, though bearing more of the *characteristic form*, bears less of the *real character* of strength; hence, therefore, it happens, that the mere Doric pillar may be combined with many other friezes: it is however generally out of character to combine two different kinds of window in the same simple distribution, as destructive of characteristic uniformity.

Uniformity aided by a contrast of position.

27. It was observed in the sixth essay, section 31, that by the help of the contrast of position, we may introduce variety without departing from one form, still greater of course if we add one or two forms to it: the system there noticed, may be very well introduced in internal Architecture, and would aid very much, what we are now speaking of, *characteristic* uniformity.

Uniformity of position,

28. A third kind of uniformity is just the reverse of the preceding, for wherever the *uniformity of*

form occurs, the contrast may be in position; the converse of uniformity of form, or characteristic uniformity, will be a *uniformity of position.*

cases where it occurs.

29. In cases of *uniformity of position*, those where the mere form varies, are commonly met with, and are sufficiently obvious not to require any observations here; but whether there be no variety at all, or whether it exists in mere form, taxis, or proportion, it is obvious for the purposes of distinctness alone, (see essay vi. section 23,) which is so necessary to the elucidation of this as well as other excellencies; *uniformity of position* is desirable, that is, it is desirable that there should not be a useless variety of position; thus it is desirable, that windows nearly in a line, and at equal distances, should be quite so; and that where the arch of a window, and the arch of a style, spring from points in the same line exactly, the effect is better than when they spring from points only nearly in a line, because we thus avoid a useless distinction, and preserve unconfused whatever conduces to the character of the building; this last desideratum we see frequently missed in old Gothic specimens.

Uniformity of proportion, or harmony.

30. *Uniformity of proportion*, or what may be perhaps appropriately called *harmony*, next draws our attention. No one would think of putting a heavy epistyle on a slender style, or a light and airy epistyle on a solid and heavy style; but *uniformity of proportion* involves more than this, it involves the propriety of abstaining from all variety of proportion, except that for which a good reason can be assigned; among other things, it draws our attention to the recurrence

of a module or modules in the design, as was noticed in the fifth essay, section 21; by this the least possible variety is insured in parts which least require it, which in some cases will be found very much in aid of character, as it promotes distinctness, and by not making too much diathesis, gives effect to that, which really ought to exist.

Character a refinement on what is already correct.

31. With these preliminaries we may proceed to the consideration of character itself. I need not explain further, what is meant by character, as hardly any thing we do with a view of producing an effect, is without this principle; it is already sufficiently defined and illustrated in section 8 and the following; and as it arises from the different combinations of modifications of the other excellencies, it is obvious we cannot expect to have character exist, unless we have all the excellencies in the first instance in perfection; without this it would be as absurd to expect character, as it would be to expect the sun to shine through thick November fogs; it may perhaps be from not feeling the full powers of architectural composition, that many modern Architects have been so unsuccessful in their attempts: the great Michael Angelo himself, though so sublime in his conception of painting and sculpture, (arts founded wholly on the well known principles of imitation,) is found fault with by many, as inferior in his buildings to the characteristic energy of the ancients.

Various tastes

32. It is not, however, a mere want of knowledge of the analysis of architectural beauty, that impedes the advancement of this art; a want of knowledge of human nature, and the various habits and feelings of

man, is quite as much to be regretted; this will hardly be considered a paradox, when we reflect upon the variety of our habits, notions, and sympathies, and the variety of the characters or qualities of excellence there is to work upon our senses; we are too apt to give way to our feelings and prejudices, rather than to our judgments; one man prefers the beauty of the swan, another that of the dove, though, as Sir Joshua Reynolds observes, there may be no superiority on either side.

in judgment of animal beauty;

in judgment of human beauty.

33. The same thing may be observed in our admiration of other things: in our opinions of personal beauty, one will admire a dark and expressive face, another a fair and delicate one; one symmetry in straight, and another symmetry in undulating features; one admires the intellectual, another the sentimental style of countenance; one the delicate and elegant, another the handsome and robust; thus we might go on to many other styles, which are equally beautiful, but distinctly different, and admired in different ratios by different people: indeed so completely are people governed by prejudice, which, though injurious to art, is in this and in many cases so beneficial to society, that an African is quite as much disgusted with the white colour of Europeans, as we are by his colour; though the artist, who has pure ideas of the abstract perfections of nature, in great measure does away with their prejudices, and can find expression and character, quite as much among Africans as Europeans; though certainly to so prevailing and natural a prejudice as this, the artist should in some degree submit, not however debarring him-

self the opportunity the world affords, of introducing endless variety and contrast.

34. A taste for particular characters not only prevails in particular persons, but in particular ages, and countries, (vide essay 1, sect. 5,) as we see in that uniformity of fashion, which so often pervades the most opposite things; thus in the stately days of our ancestors, when even the trees and shrubs bore the signs of the times, in their stately avenues, and formal groups, the ladies' head-dresses, in harmony with all around, rose in lofty pinnacles, and they themselves seemed to glide along on the broad circumference of a furbellowed hoop, dragging after them a six yards' train.

In periods and countries.

In shrubberies.

In dress.

35. Dress, however, must always be preposterous; for as we all sufficiently feel the beauty and perfection of the human figure, we cannot help tacitly making a comparison between the beauty of nature, and the imbecility of art in dress, which is an appendage to what is already perfect: this being the case, and as we must dress, it is not wonderful that fashion should be constantly changing; that ladies should be at one time buttoned up to the throat, at another exposed to the playful breeze; that at one time they should be laced up with whalebone into the form of petticoated crocodiles, at another displaying all the elegance of form nature bestowed upon them; that we should at one time see them buried in an enormous bonnet, at another in an enormous frill, and then again in the diminutive extreme; this is not levelled at the other sex, for our own is as bad, and it must necessarily be so: indeed it must be confessed, that the ladies,

Dress must be preposterous.

through every extreme, still show the most taste, and are generally able to select something adapted to their own individual form, or countenance.

Variety of taste in other things.

36. It is unnecessary, and impossible to state every thing, in which variety of character may be discovered; but so prevalent is it, that I really believe a man's propensities might be discovered, by an accurate observer, by sending him into a garden to make a nosegay: if you were thus to employ any number of persons, each one would select different flowers, and arrange them in different ways; one would have a gay, another an elegant nosegay; one a glaring and diffuse, another a delicate nosegay; one a towering, another a pendant nosegay; and so on in many varieties. Character has in the same manner been discovered by a person's hand-writing, his manner of walking, his mode of speaking, nay even the shape of his hat.

The human species.

37. It may not be useless to take a survey of the different characters that exist in the human species: that there are such, I presume, is generally admitted; and it must also be presumed, that whatever character may exist in any individual, as far as form is concerned, it is to be traced throughout the whole figure. I of course speak of that character, which is strictly phisiognomy, and which Lavater distinguishes very naturally from pathognomy, displaying the propensities of intellect, and not those of passion, for the latter are confined almost wholly to the muscles of the face.

Phisiognomy, craniology, palmistry.

38. It is the existence of these positive, or intrinsic characters, that gives rise to the different theories of

physiognomy, craniology, and palmistry, all which have their sceptics, and perhaps with justice; for if the same character pervades the whole system, of which there is no doubt, except in cases of deformity, each of these sciences, which treat of only certain parts of that uniform system, should be founded on the same theory. This, however, is not the case; the modern science of craniology in particular, though it has been very fashionable, and even now has many friends, is treated with great contempt by very eminent anatomists, because it goes diametrically opposite to all received opinion; instead of conceiving, that a harmony of system pervades the whole body, modern craniologists suppose character displayed in *single bumps* in various parts of the head, which they call organs, and measure, as if they were actually cones with the apex inside the head, which however they do not pretend to be really the case, because anatomists would contradict them, though they have an instrument by which they measure a man's intellect as if it was matter; if this system were altogether to be depended on, I should expect on dissecting the head, though I did not find it composed of different regular substances, like the pigs in an orange, I should at least expect to find as much difference between the structure of one organ, and another, as there is between the eye, and the ear, the organs of seeing, and hearing: but this is not the case. Some of these organs may, however, be admissible, and perhaps they are right in fixing on the head as the centre of our intelligence.

Modern craniology.

The mind.

39. Various theories have been set up for disposing of the thinking part of our system; one man supposes it in the heart, another in the stomach, another in the head; some persons have objected to supposing it any where in particular, as tending to materialism, and suppose it either not confined to space, or diffused over the whole system; such an objection, however, seems to have no foundation; for though the soul is undoubtedly immaterial, it is as easy to conceive it may make the brain, or any other part the prime organ of its connexion with the body, or that light and sound make the eye, and ear the organs of their connexion with it: from the brain proceeds the nervous fluid, therefore if this idea be admitted, the soul does in fact pervade the whole body.

Amativeness.

40. The organ which modern craniologists call the organ of amativeness, which, they say, indicates a propensity to love, is the only organ for which a rational reason can be given; they place it at the back of the head, and it is easy to suppose it is an increase of the meduella oblongata, which proceeding from the cerebrum and cerebellum, gives rise to the meduella spinalis, and the wonderfully ramified system of the nervous fluid, and it is quite possible to imagine, that in so nervous a propensity as love, an increased capacity for it may be exhibited in the increase of that organ; but then I would not measure it by a craniometer, but by the form, and bearings of the body it acts on; here then, though I admit the organ, I should be at issue as to the mode of ascertaining its powers, nor do I think it could be ascertained by its

own form at all; I should rather proceed to examine where it exhibits itself in the system generally, to which we have above traced it.

A scheme of physiognomy proposed.

41. Were I to indulge in proposing a scheme on physiognomy, I would suppose, that as the mind operates on the brain, and as we have traced the brain through the nervous system to every part of the body, so every part of the body, being in most subjects in harmony together, would be also in harmony with the mind, and in its formation exhibit something analogous to the mental powers of the individual. I would suppose that there are three fundamental ways, in which the mind is so exhibited in the body, by its *violence*, its *delicacy*, and its *accuracy;* these, however, would not be perceived in children, because their minds have not begun to be active, though they must begin very early. A science founded on this or any other system, must be very complicated and difficult, and more so in practice, than in theory, as every countenance will have some slight traits of most opposite qualities, as the mind may vacillate between one pursuit, and another, and be affected by sickness, deformity, climate, study, and various other things: in order, however, to understand the system, we must proceed to consider the subject, as if no such difficulties occurred; we shall thus be able to trace more accurately the complications to be found in nature.

The minute features to be observed.

42. It should be in the first place remarked, that we are not merely to consider the principal features, as the eyes, nose, mouth, &c., but the smaller parts, of which these are composed, as for instance those of

the nose, the ridge, the cartilaginous substance at the extremity of it, called acrorision, the globulus, or tip of the nose, the nostrils, the alæ or wings of the nose, and the columna or partition, and so of every other feature, of which the anatomy must first be studied, though it is unnecessary to enlarge on it here.

Ardour. 43. First, then, when the operating powers of the mind are *violent*, it is easy to conceive, that ardour and perseverance would be the result, and if un-

Obstinacy. checked by reason, *obstinacy;* we can also conceive the violent character of the mind to produce prominence of features, which would therefore betray this character: the face of the great Pitt, of Frederick the Great of Prussia, and others, whose ardour and perseverance are sufficiently known, but whose faces are wholly different in form, will not only illustrate this position, but show how, in different forms, very different countenances may show the same character; nor is it likely, that the particular pursuit would be indicated by the countenance, except it were by some pathognomical, or accidental circumstance. (Vide sect. 37.) It may be proper to mention here, that as there would be the same prominence of the bones in every part of the body, so that particular prominence, which the craniologists of Dr. Gall's school call the organ of murder, would invariably exist in subjects of this description, though often without one particle of murderous propensity; for this organ of murder is nothing more than that projecting part of the scull, which protects the auditory organs: as this science is allowed by themselves to be founded more upon the observation

of subjects in nature, than on any anatomical system, it is not astonishing that this protuberance should have been fixed upon as the *organ* of murder; as in hundreds of cases ardour, and perseverance, which would be portrayed by this lump being greater, are, when directed to a bad cause, the origin of murder; though it would follow, as a matter of course, that in those not less numerous cases, where actual cowardice, fear of detection, reckless despair, and a habit of constant depravity, without one particle of either ardour or perseverance, have been the cause of murder, this lump would not be found.

Sensibility.

44. It may be inferred secondly, that when the operating powers of the mind are *delicate*, a corresponding delicacy of feature might betray sensibility, and fine feeling, and that hope, credulity, and enthusiasm might be certain modifications of these, as we shall see further on. The heads of Shakspeare, Milton, and many of our poets, illustrate this in a variety of different forms.

Perception.

45. From a *marked*, *decided*, and *accurate* delineation of features, we might also expect a regular and accurate perception, or intelligence: heads of Newton, Locke, and other philosophers will furnish proofs of this; though not only a fondness for the abstruse, but for all sorts of sciences, might be depicted in the style of countenance, not omitting music, painting, &c., though a greater inclination to one in particular, might be inferred from the features in the neighbourhood of the organ of sight, hearing, &c., to which the particular art or science belongs, displaying more of

these indications, as observed further on, section 50: pathonomical and incidental indications would also help to increase the inference of a fondness for the fine arts, music, &c.; such as that placid and harmonious style of feature which the soothing state of mind, that universally accompanies these studies, naturally induces.

Three propensities the origin of the rest.

46. From these *three* modes of operation therefore of the mental powers, the *violent*, the *delicate*, and the *accurate*, arise the indication of those propensities, which we may call *ardour*, *sensitiveness*, and *perception;* and these, or at least some modification or modifications of them, are perhaps the origin of all the rest, as I shall now proceed in a very superficial manner to show.

Combined, produce rational caution,

47. First, then, of their *combination;* it is easy to conceive, that perception would check ardour, and produce *rational caution.* The union of imagination (which is a modification of sensitiveness or fine feeling) and ardour might produce *hope*, *faith*, *credulity*, and *enthusiasm.* A certain modified combination of imagination and perception might produce *invention* and *talent*, and if combined with ardour, *towering genius.* So also ardour and perception might produce greatness of soul, or *magnanimity.*

hope, faith, credulity, enthusiasm,

invention, talent, exalted genius, magnanimity.

The three originals, when absent, give place to passions, cruelty, brutality, murderous propensity,

48. If the combinations of these propensities would produce new characters, so also would the *absence* of any. The absence of perception and sensitiveness might produce *cruelty*, this with a superabundance of ardour would produce *brutality*, and a *murderous propensity.* The absence of ardour might produce

shyness, *suspicious caution*, and *timidity*, and if there was also an absence of perception, of course *stupidity*. shyness, suspicious caution, timidity, and stupidity.

49. A perverted or *distorted* existence, and awkward delineation of any of these three signs of character, might produce a still further class. Perverted ardour might produce a *miser*, a *deceitful*, and a *peevish person*, and, in some cases, a *proud* or *vain* character. Imagination perverted might produce a silly *fool*, or an *ideot*. Perverted perception might produce a melancholy *fanatic*, or raging *madman*. The three originals perverted, produce a miser, deceit, fretfulness, pride, vanity, folly, idiotcy, fanaticism, madness.

50. The operating powers of the mind might also be directed to the *sensible organs*, as observed, sect. 45, and thus designate a fondness or dislike for music, drawing, &c. and particular kinds and styles of them. Of the arts.

51. It may be observed, that all these characters may exist in a great variety of different forms, as all the distinctions, which have thus far been drawn, refer to eurithm, symmetry, and the diathesis of projection: it would be impossible to give specimens of all this variety, it will be sufficient for our present purpose to illustrate the three fundamental propensities of section 46 in four different forms. Figures CIV. A, CIV. B, CIV. C, and CIV. D, exhibit the four forms I have chosen out of the endless variety that exists in nature; the general idea of forms, from which they are deduced, are shown in front of each face, they may be called the straight, the arched, the hollow, and the fleshy, these four exhibit no character, a circumstance hardly ever to be met with. Figures CIV. E, CIV. F, CIV. G, and CIV. H, give specimens of These characters may exist in numerous forms. Examples.

the character of ardour (see sect. 43) in the same four generic forms of straight, arched, hollow, and fleshy: these are a little exaggerated to show the principle more clearly. Figures CIV. I, CIV. K, CIV. L, and CIV. M, show sensitiveness (see sect. 44) in the same forms; we frequently may trace this character in the faces of amiable women. Figures CIV. N, CIV. O, CIV. P, and CIV. Q, show perception; (see sect. 45;) of course such outlines as these cannot embrace all the small parts mentioned in sect. 42. Nature alone is the school for this science, though I should have no hesitation in referring to the plates in the best edition of Lavater for the proof of the above simple theory, as I find it consistent with his explanation in all essential points, though in many cases the indications are very much aided by the impressions which are caused by pathonomical excitements, which frequently leave marks which even the inexperienced eye can hardly mistake. It should be here remarked, that the sanguine and choleric of Lavater are perhaps modifications of the ardent, and his melancholic is perhaps a diseased or irregular character, as its forms are incomplete and unadjusted.

Sanguine, choleric, melancholic of Lavater.

Imperfection of all rules.

52. It is obvious, that for a person to make himself master of the science of physiognomy on this or any other system, he must study a multitude of different countenances, he must rely on the *ipse dixit* of no one, but make use of all his own judgment, feeling, and experience, to trace the different modifications of eurithm, symmetry, and diathesis: and though a simple and natural system might aid him in his classifications, the less he subdivides principles the

better; as it would be impossible for any rules to embrace every case.

The science of physiognomy of little use in Architecture.

53. No material use can be made of this science in Architecture, further than the mental practice in studying it, unless it be to draw the mind to the reflection, that out of the mere principles of *eurithm*, *symmetry*, and the *diathesis* of projection, upwards of twenty-four different classifications are produced, which are only a small proportion of the variety which might exist, and that by adding to these the modifications arising out of the varieties of form, innumerable numbers would arise: nor of course is it material to Architecture, whether the system of physiognomy, I have ventured to propose, is available or not.

Of pathognomy.

54. In addition to this innumerable variety of characters, which depend on the *immoveable* formation of the bones, sinews, and cartilages, there are others which depend on the *moveable* properties of the muscles; these are the temporary display of the operations of the mind in the passions, as of anger, love, hope, joy, &c., this forms the science of pathognomy, (see sect. 37,) a much more easy science than that we have just discussed. Whether the designs of Le Brun, which illustrate all the passions, have the merit some people assign them, seems to be a matter of doubt; but perhaps the numerous vile prints of them that are to be met with, tend very much to the disrepute of the originals, which may perhaps have much merit: were they however ever so good, they would be of very little use to the artist, as every passion might be represented in innumerable different ways, it would not only vary with the *in-*

Le Brun.

tellect, but with the *form* of every different countenance.

No new science.

55. As every one has admitted the existence of this display of passion in the face, as all will confess, that

> "Aperta la via per gli occhi al core."
> (PETRARCA, son. 3.)

it may not be useless to examine them; though this will of course be done in a very summary way.

Love, admiration, joy, hope,

56. In the passions of *love*, *admiration*, *joy*, and *hope*, we see the same sparkling of the eye, and gentle smile, only that a variety arises from the cause of the passion, and the degree the person is affected by it, or appears to be so; in fact, all the agreeable passions are displayed in a very similar manner, though the extreme of them, laughter, is very different, owing to the irresistible convulsions produced: the disagreeable passions are rather more varied; in *sorrow*, *sullenness*, and *despair*, the features are more or less relaxed and inactive, and the eye either fixed or cast down; in *contempt*, the corner of the mouth is drawn down, and the under lip raised, and in some countenances curled; in *malice*, *anger*, and *hatred*, which are modifications of the same, the expression will very much vary according to the dignity or meanness, the beauty or handsomeness of the individual, though some of the most natural ways in which it shows itself, are a contracted brow, a wild eye, with either compressed teeth or lips; *fear* generally shows itself in a wild glaring eye and open mouth; *shame*, which as Locke says, book ii. ch. xx. s. 17, is not

sorrow, sullenness, despair,

contempt,

malice, anger, hatred,

fear,

shame,

always accompanied by blushing, is generally expressed by a downcast eye; all these, and whatever other characters or modifications of character may exist, are materially affected by the attitude of the whole body, and the artist should of course study them in all their varieties.

57. It will be obvious, that the passions are quite as much varied by form, as the propensities of intellect before discussed, all which should be accurately studied by the scientific artist: there seems, however, to be no reason to suppose, that mere general form, distinguished from the particular form of the lesser features of the face, has any thing to do with intellect, still less with passion; there is little doubt, that the straight, and curved or parrot nose, and various other forms, may belong to a similar kind of mind: we cannot, however, classify the different forms in the human countenance, as they are innumerable, and would produce an inexhaustible variety of investigation. It may here be again remarked, that the passions above enumerated, when habitually indulged in, will in many instances leave such impressions on the countenance, that no one would hesitate in recognising them; hence arise our ideas of virtue and vice depicted in a countenance; these, however, are frequently uncertain, and sometimes unjust, though it would be entering further into the subject, than our present purpose requires, to show the minutiæ of this part of the science of pathognomy.

all very much varied.

General form not indicative of either physiognomy or pathognomy.

Lasting impressions of the passions,

indications of virtue and vice.

58. It may be consistent here to notice a very broad and universal distinction in the forms of the

Of human male and female figures.

human race, namely, those which are found to pervade the male, and those which pervade the female form; these arise only from a different kind of curve; but as they produce a decided distinction throughout the human creation, they should not be overlooked.

Of the male.

Of the female.

59. In viewing the characteristic form in the figure of the male, it will be found the curves are abrupt, full of vivid and muscular sinuosities, and the bones conspicuous; while, in the female, the curves are more undulating, the transitions from one to the other gentle, and the bones more concealed: I have ventured to illustrate this in figs. CIV. and CV., which are two legs of a male and female drawn in outline; it will be seen from thence, and it must be evident on consideration, that proportion has but little to do with the distinctive outline of male and female: it has been before noticed (essay v. sect. 43) how far proportion affects it, and that size has more to do with it than mere relative proportions; it will, however, enable us better to see the nature of the distinction of form, which is the most important distinction, to draw these legs of the same size, and in the parts numbered they are drawn to the same proportion also, which gives an additional facility of seeing the distinction of form.

A more masculine variety in fig. CVI.

60. In order to show a still more masculine variety, and of more Herculean strength, fig. CVI. is contrived, so as to preserve the same proportion in the parts marked on the same scale, varying only in the sinuosity of the muscles: as this, however, is not an essay on either painting, sculpture, or anatomy, it is not necessary to carry the subject any further. These

figures, and the observations on them, will be sufficient to show, that though proportion will add very great variety to the human figure, and will enable the imitative artist to distinguish between the light and elegant proportions of an Atalanta or Mercury, and the more stately and dignified delineation of a Jupiter or a Juno, or the still more solid construction of a Hercules, yet it is form that principally distinguishes the sex.

This distinction introduced into Architecture,

61. It is the distinction of form, so visible in the male and female of the human race, that probably might be conveyed more into Architecture than any other distinction we have above noticed: in fact, ancient Greece is in some measure an authority for it; for the Ionic order (see sect. 23 of this essay, and fig. v.) has certainly some of the characteristics of female form; and the Doric order, when the ovolo under the abacus is formed, as in fig. I., approaches more to the male form, though a much greater proximity than either of them may be possible; and if barely possible, could only be the production of happy genius, talent, and study. In ornament, however, as we are not tied down to the stubborn principles of taxis, and have a larger field to select from, it would be very easy to make a thousand different designs, exhibiting not only the characteristics of the male and female of the human race, but many other characteristic forms; as specimens of this, fig. CVII. and CVIII. are intended to show the characteristic forms, the first of the human female, the second of the human male; in these figures, in order to show the difference of form in a more striking manner, the

and better into ornament.

general eurithm and principal symmetries are the same in each, and are marked in numbers at the side and top.

62. From what was noticed in sect. 59, we may see that the forms in the male are abrupt, those in the female easy: hence, therefore, in order to draw these observations to a more certain standard, the forms that are to harmonize with the female figure should be whole, or parts of circles; and the forms that are to harmonize with the male figure should be whole, or parts of ellipses. A very little observation will show the artist when this is not true, as so general a rule cannot be universally so in such a matter, perhaps the principal cases in which it is not true, are when curves by contrast are made to appear different from what they really are.

Circles harmonize with the female form, and ellipses with the male.

63. Hence, therefore, a circular arch, a common Gothic arch, or a waving line similar to fig. CIX. would be in harmony with the forms of a female figure; while the elliptic arch, and that kind of Gothic arch, which is formed of two segments of an ellipse similar to the part marked *a* in fig. CVIII., and a waving line similar to fig. CX. would be in harmony with the forms of the male figure of the human race.

How applied.

64. It should be observed, that the forms which prevail in the female figure of mankind, prevail also in children, only that the proportions are widely different, and the curves approach still nearer to circles: indeed throughout the creation, both in the animal, vegetable, and even mineral world, we may see that those objects which possess the least of animal strength,

Forms of children.

The circle a primitive form throughout the creation.

vital spirit, or mental perception, approach in their forms to circles; even the form of one of the most elegant animals, the greyhound, when young, displays very little of that appropriate distribution of animal strength, and lightness of frame, so adapted to speed, and which gives it that elegant appearance when arrived at maturity: we see the same tendency to circular forms in young chickens and other animals; and in the vegetable kingdom in fungi, in buds, young leaves; and in the mineral kingdom in stones, which are supposed by many to grow; though crystals, which are more rapidly formed, assume various other forms.

These observations of remote use in Architecture.

65. It would be very difficult to say, what use may be made in Architecture of the characteristic differences that are to be found in Nature, and which I have thus very superficially endeavoured to trace; but as we can hardly determine how far Architecture in this, one of its most exalted and abstruse excellencies, may be carried, it would have been wrong to have passed over in silence, what in the creation seems in some respect analogous to it, of however little use it might be to us.

Of characters produced by single qualities:

66. Character, it was observed in the beginning of this essay, is produced by a certain uniform combination of the effects produced by various modifications of the excellencies we have, in the former essays, been discussing: in examining them, therefore, it will be perhaps better to follow the order of those essays, beginning with taxis, or the utility of design.

by form.

What may be produced simply by form, the principal instrument of taxis, we have already considered in

section 21 of this essay, under the denomination of uniformity of form, or characteristic uniformity; the varieties, which may exist of these, especially if we admit ornament into a design, are as numerous, as form itself, and its combinations, which are almost unlimited; but at best, no very great effect can be produced by mere uniformity of form in Architecture, though it enters into the composition of all the characters.

Characters produced by proportion.

67. Mere proportion will produce a variety of different characters; but there are only two extremes, which intrinsically belong to it, these are the light, and the heavy.

Lightness.

68. *Lightness*, a character which exists in the animal kingdom, in the stag, the greyhound, the swallow, &c.; and in the vegetable kingdom, in the ash, the aspin, willow, &c., were it to exist independently in Architecture, whose materials are of so heavy a nature, would hardly be satisfying to the judgment, as we may witness in many Gothic specimens; when, however, it is combined with other qualities, of which we shall presently take notice, it is often the cause of the most pleasing characters.

Heaviness.

69. *Heaviness* also, like lightness, is of itself unquestionably bad; there is nothing more easy, than to produce heaviness uncombined with strength, and dignity; many Architects have been accused of this fault, and among others no less a name than Sir John Vanbrugh. Massy proportions are, however, of eminent service to aid some characters, and perhaps, in a prison, they may with propriety exist almost independently of variety of form.

70. Mere diathesis combined with strength, (see after sect. 76,) will produce *dignity* of as many kinds as there are kinds of diathesis; for greatness, and boldness, characters, which will be presently more particularly discussed, and which arise in great measure from diathesis, may both be said to be of a dignified nature: it would be desirable, however, to get a distinct idea, if possible, of dignity independent of other qualities. It will be remembered, that in essay 6, sect. 30, we found diathesis arising from the contrasts of position, form, proportion, and projection. We begin then with considering the contrast of position: it seems to me, that the most primitive kind of dignity uncombined with greatness, and boldness, or any other character, is produced alone by a contrast of position, that it is produced (if I may use such a phrase) by the opposition of the positions of either parts, or whole designs; thus there is a dignity, as has been before observed, in the position of the Doric mutules, the same form recurring in different positions; there is also a dignity in the circumstance of one wing of a house corresponding with another, also in having a house or portico on one side of a wide street or square correspond with that on the other, being only contrasted in position; in all these cases, and numerous others, it is evident the buildings must be of sufficient size, strength, and *importance:* indeed, perhaps, dignified strength is the most exalted kind of dignity. Dignity.

71. It will, perhaps be found, that characters produced by merely the excess of one principle, are the least pleasing; it may also be observed, that as the Character arising from one principle, least pleasing.

excellencies are distinct in their nature, they will be more perfectly exhibited, if that distinction is maintained without confusion, though they will on the principles of variety produce the greatest beauties, when most in contrasted combinations; this forcible display, therefore, of two excellencies, will not produce such important characters, as that of more: for the sake, however, of method, let us now proceed to consider what characters may be produced by form, and proportion.

Character arising from form and proportion.

72. Form and proportion may produce, *perhaps*, five leading characters under the names *neat*, *pretty*, *handsome*, *strong*, and *solid*, all which may exist in a variety of different forms, and no doubt, may be the origin of many others, for which, in the infancy of the present state of the art, names could hardly be found.

Neatness.

73. *Neatness*, or a comfortable appearance in a design, is obviously a character not very striking in its nature; and though a fitness or tactic accuracy in its form, and a concinnity, and aptitude in its proportions, seems to belong principally to its composition, yet neither of these should be exhibited in a striking way: and though form and proportion will enable neatness to exist in many different ways, yet it will, perhaps, be found not to exist in perfection in many different styles of building: it may be very easily observed, that neatness cannot with propriety exist solely as a character in the arrectarial scheme, (see essay 4, sect. 17, et sequentes,) though it may come in aid of some other characters, because mere neatness cannot admit of so much boldness, as is essential to the arrectarial scheme: nor will neatness appear

in that modest attire that is so suited to it in either the fulcimental scheme, (see essay 4, sect. 32,) or the archi-columnal, (see same, sect. 38;) but in the monotrabeal, pariefenestral, and sectional schemes, (see same essay, sect. 45, 49 and 52,) it will perhaps be found a desirable character to aim at.

74. *Prettiness*, a word, perhaps, derived from περιττη eximia, seems to be a character differing very little from neatness; the latter, however, seems to be more simple in its nature, it perhaps admits of little beyond the straight line; while what seems most to belong to prettiness, is a concise distribution of small ornament; it may, perhaps, be cultivated in the same schemes as neatness: by small ornament must be understood ornament confined entirely to the mouldings, and not to the bolder part of the outline, as in the Corinthian capital, which is more in character of the handsome than the pretty. Prettiness.

75. *Handsomeness*, or elegance, seems a still nobler character, than neatness, or prettiness; we might, perhaps, say, it combined bolder modifications of both, in easy curvilinear forms; people's notions, however, must necessarily differ on such a subject as this, (vide sect. 32, &c.) and certainly, the highest degree of the handsome takes into its composition a forcible display of diathesis, and is allied to a still nobler character: in all cases moderate variety is a great promoter of the handsome: it would be hardly possible to say, what style might or might not display the handsome, but certainly the Ionic, and Corinthian orders are both capable of it. (See sect. 23, 24.) Handsomeness.

76. *Strength* is a character neither difficult to Strength.

define, or judge of, when in completion; it is, however, not so easy to produce without falling into heaviness, (see sect. 69.) The fundamental principle of a display of strength, is a decided display of utility or taxis. It is not merely necessary, that the parts should be capable of supporting, but also that every portion or less member, which contributes to form the supporting part, should contribute also to give or aid the *idea* of support, and that, in the most decisive, and masterly manner. Ornament must therefore be excluded; the Ionic and Corinthian orders can never display great strength. But it is not only necessary, that the parts should completely display strength, but that there should be enough of them to complete the scheme; a bare and blank wall can never display strength; hence, therefore, the great strength certain specimens of the old Doric order are capable of conveying, where triglyphs and flutings are used to fill up the two parts, that would otherwise be most blank; and they effect this in a manner that seems to give a character of strength similar to that sinewy and muscular conformation, observable in the human figure, (see sects. 59, 62): architectural strength is, however, not less promoted by the characteristic form of the Doric, (see sects. 21, 22,) the straight line; and, perhaps, considering this order altogether, it would be almost impossible to contrive a style, in which strength might be more completely displayed without heaviness.

Design should be decided, and

ample,

have straight parts.

77. Another quality to the appearance of strength is, that every part should be complete, and not cut up into small members; thus though, as just observed,

we must leave no place bare, we must leave no place crowded; the next thing is, that the proportion should be firm, and compact, not too slender, which would necessarily betray weakness, nor too heavy, which would also display weakness in a more gross manner.

neither bare nor crowded;

firm, neither heavy nor light.

78. *Solidity* is a character only different from strength in having more massy proportions; in this of course there is a still greater danger of falling into heaviness; we must, therefore, in this character, pay still greater attention to a vigorous display of taxis.

Solidity.

79. Thus far we have considered characters, which have but a partial development of diathesis; we now come to those which more mainly depend on that principle; these are *greatness*, *boldness*, *grandeur*, *sublimity*, *beauty*, *richness*, and *luxuriance*.

Of characters possessing greater diathesis.

80. *Greatness* is a character which has been aimed at by all Architects, and may be combined with many other characters; its main spring seems to be in *well-contrasted proportions*. The imbecility of moderns in producing greatness, is noticed in essay v. sections 24, 25, 26, 27; we must therefore look to antiquity for our guide.. The nature of contrasted proportion is noticed in essay vi. sections 42, 43, 44; it is then the adapting this symmetric diathesis to appropriate taxis, that constitutes the principal difficulty in the art of producing the appearance of greatness.

Greatness.

81. Another difficulty occurs from the circumstances of great and small being relative terms; hence, therefore, the rules upon which the art of producing an appearance of greatness must depend, must have reference to *relative circumstances*; relative circum-

Great and small are relative terms;

which makes rules uncertain.

stances must be subject to indefinite change. As, then, no definite rules can be given, we must rest content with some general observations, which may guide us in the use of our own taste and judgment.

On the use of sculpture.

82. As relative circumstances will so mainly affect the apparent size of objects, great caution is necessary in examining the cases where such contrarieties occur, and guarding against the injurious impression they may make. As an illustration of one such case, if one of the colossal cherubims from St. Peter's at Rome, were placed in a gentleman's dining-room, there can be no doubt it would appear as great as it really is, though every one who has seen them in their proper place declares, that there they look no larger than life; the consequence of which is, that among other things, they contribute to make the building appear less than it really is; for whatever is the real size of the sculpture of natural objects, unless brought so near the eye that we cannot mistake its size, we naturally from habit attach the same idea to its size, that the natural object itself has; this is one of the evils of the association of ideas.

Modern Italy.

Ancient Greece.

83. The ancient Greeks followed a very different system from modern Italy. In introducing sculpture into the metops of the Parthenon at Athens, they made the figures less than life; hence it happened, that the building appeared large: sculpture therefore in this way, may come in aid of an architectural display of greatness; but even here it will fail, unless supported by real architectural greatness.

Greatness arises from symmetric diathesis.

84. Real architectural greatness, as before observed, seems to be mainly promoted by attending to the

perfections of every architectural excellence, particularly taxis, accompanied and supported by a vigorous and manly display of symmetric diathesis.

85. Mere size will only produce that kind of greatness we see in a strapping fish-woman, with or without her May-day ribbands; but symmetric diathesis in perfection, will produce that kind of greatness observable in the sculpture of an ancient gladiator. Mere size.

86. To have every excellence of Architecture in perfection, we must attend first to the taxis or original scheme of the building; we must select such a scheme as will in the clearest manner point out the component parts of foundation, support, and shelter. The sectional style or scheme, (see essay iv. section 52,) is perhaps the only one that is incapable of exhibiting the character of greatness, because the support is broken into small parts, and therefore leaves no opportunity *for one great and important part contrasting with a less.* From the simplicity of the scheme arises a great deal of the apparent greatness of the ancient Grecian temples, many of which were in reality less than the ancient Colosseum at Rome, or the modern structures of St. Peter's and St. Paul's at Rome and London, all which buildings are acknowledged to appear less than they really are. Thescheme should be great. Certain great buildings do not appear great.

87. The reason why these buildings appear less than they really are, arises in the Colosseum, from its being in a sectional style; in St. Peter's (which is externally the least defective in this way of the three) by the shelter being displayed, or rather intruded on, and destroyed, by an excrescence in the form of an upper story, which conveys no dignified idea of shel-

ter; in St. Paul's by its being in the nature of a sectional style, having one row of columns above another.

We should cultivate all the excellencies.

88. Having obtained correct taxis, the other excellencies, if understood, will follow of course, as will also the main support of greatness symmetric diathesis. We may perhaps discover, that uniformity of proportion, or what is properly called harmony, (see sect. 30,) is of great use here, as it will give the proportions used a sort of fictitious importance.

Harmony

aids the effect of greatness.

89. To explain this; when parts are not adjacent it would be absurd to suppose, that any effect could be produced by making such parts proportionally contrasted, because no contrast is materially observed, except in adjacent parts. When, however, such separated parts, whether of the same form, or not, are of the same proportion, greatness of effect will arise from two considerations; one is, that uniformity, if appropriate, necessarily gives importance; another is, that by having the same proportion occur to the eye in more situations than one, it becomes more familiar, and consequently gives greater impression to the contrasts it has with other objects, and thus increases the effect of the most important contrasts, and most of all of symmetric contrast, which, when boldly cherished, is so conducive to the effect of greatness.

Fenestral scheme.

90. I have said, that the sectional style is perhaps the only style which is incapable of the character of greatness; some people would probably add to this the fenestral, or pariefenestral scheme, (see essay 4, sect. 49,) because in this style the main support is not so boldly portrayed as to afford an opportunity for

symmetric contrast; it must be confessed this is the case; and if there are more than one row of windows, there is the same reason for its not being capable of the effect of greatness, that there is for the sectional style not being so; but when there is but one row, and that of a bold, beautiful, and appropriate style, and well filling without crowding the wall, though there is not a general support portrayed in them, nor perhaps can be without a confusion of uses, yet as there is a manifest use in the admission of light, and a propriety and boldness of form, if the windows are well designed, an appearance of greatness may be produced in them, though not to the extent other styles are capable of.

Greatness combined with other characters.

91. It only remains to observe on greatness, that it may be combined with a great many characters, while to those that are most striking it is absolutely essential, as in the bold, the handsome, the strong, the rich, &c. &c.

Boldness arises from projecture.

92. *Boldness* is the next character which comes under our consideration. As greatness proceeds from symmetric diathesis, so does boldness from projectional diathesis. It was observed in essay 6, section 84, that projectional diathesis was the most imposing kind of diathesis: Architects seem to have felt, that projection was capable of producing a striking effect; but, unfortunately, in a great many cases, they have applied it to the wrong part: it is obvious, that, since it is of so imposing a nature, to apply it to a part, which in the nature of its tactic scheme does not admit of it, is going conspicuously repugnant to the first principles of Architecture; and as there is but one part, the

shelter, whether general or particular, which admits with propriety of projecture in the *profile* of a design, the more the other parts project, the more they destroy the essential propriety of the whole: the boldest projecture ought evidently to be the general shelter of the whole, which in Grecian Architecture is the cornice, the next in projection should be the particular shelter of the design, as in Grecian Architecture the abacus, and cornice of the pedestal; but when we see the fillets, tore, and other mouldings project more than their natural form requires, we must feel disgusted, as they not only interfere with other parts, but show imbecility in their own power of binding, separating, &c. &c.

Projecture the soul of the art.

93. The projecture from the *profile* of the design is indeed but a small part of architectural projection; though it is to be hoped sufficient is said in the last section to show what it requires. Projecture involves more important considerations; we shall find that projection is the very soul of Architecture. On reference to essay 4, section 7, we may learn, that utility, or taxis, is nothing more than an outward refined display of the machinery of the art of building; this consideration alone suggests the idea, that projection alone is the means by which this display is brought about; it is the projection of the *whole scheme* of a design from the *walls* of the building; and as projection is the main origin of boldness, those designs are most bold, which naturally project most; hence a design with pillars is more bold than one with pilasters, or in a sectional style; the same may be said of the archi-columnal or any other style, that admits of pro-

jection. As boldness, however, requires some appearance of strength, there are some specimens of the archi-columnal style, that can never display it, as they frequently show an inefficiency in the pillars to support the arch.

Its importance.

94. From what we have now seen, projection may be considered, when properly administered, the very essence of expression, and effect; it is the origin of boldness, not only in art, but in nature; it is projecture which makes the figure of the male in the human race more bold than that of the female. (See sect. 59.) The proper use then of projecture in Architecture may be considered as the means of revealing the bones, sinews, muscles, and veins of the art.

Grandeur differs from sublimity.

95. *Grandeur* is a term, which it is necessary to apply to a character, that is in some respects distinct from sublimity in Architecture; in order, however, to see this more clearly, it will be necessary to consider sublimity first.

The sublime.

96. Who, however, shall pretend to say how the *sublime* is to be effected in Architecture? The object of the sublime, as it has been described by others, is to lift up the soul, and exalt it into ecstacy. How shall we presume upon doing this with a heap of stones or bricks?

Aristotle. Burke.

97. It would be waste of time to enter on a long discussion on the theories that have been set up for the production of the sublime, whether derived from the terror, and pity of Aristotle, or from any other source. Burke's treatise on the sublime and beautiful would induce us to suppose, he thought all objects that please the sight, were either the one or the other;

this, however, is not the case; there are many other distinctions of character, as we have already seen, that are quite as much opposed to each other; if, however, we consider the sublime and beautiful as only two, out of many distinct characters, Burke's essay may furnish some useful considerations, though it is extremely difficult to sift the wheat from the chaff, since he begins his argument at the wrong end, making the sublime and beautiful not two of the refinements of the principles, that afford pleasure to the mind, but the principles themselves. The delusive sportings of this exalted genius have, however, been sufficiently assailed by a multitude of different writers.

The sublime, a combination of the dignified, the great, and bold.

98. As the sublime in every thing, (as observed in section 96,) is that which lifts up the soul and exalts it into ecstacy; it is in my opinion a combination of the effects of dignity, greatness, and energetic boldness; these three effects will be produced by different causes in different arts, and under different circumstances. It has frequently been noticed, and very justly, that the sublime often appears in the description of the poet, painter, &c., when perhaps the subject described does not really possess it, because such artist places what produces these qualities of greatness, boldness, and dignity, in the most conspicuous point of view; so it would be with the beautiful, the light, the massy, or any other character, in all which it would be equally easy to place in the most conspicuous point of view, whatever conduces to each of those characters.

Sublime in tragedy.

99. But, as observed before, a character would be produced by different causes in different arts; in tra-

gedy, for instance, the greatness, boldness, and dignity, which are the sources of the sublime, would be produced in a different way from what they are in Architecture. If Aristotle is right, which probably he is, (notwithstanding what great and learned men have urged to the contrary,) if, according to Aristotle, terror and pity are the causes of the sublime in tragedy, we must recollect he is only speaking of tragedy, for many things truly sublime cannot possibly have in their composition either terror, or pity: but though greatness, boldness, and dignity must, in my opinion, be combined with the emotion of terror and pity to produce the sublime, it should be remembered, that the emotions themselves are what make the immediate impression on the mind, while the three qualities above-mentioned give those emotions that particular modification, which we call sublime, and perhaps enable both the poet, and the actor, so to lead on the imagination, that persons of delicate nerves are absorbed in a kind of dream, and fancy the scene real, causing tears to flow, and the most intense interest to be excited, an interest so agreeable, that persons, not of delicate nerves, often relax their judgments, and, by giving way to the same sensibilities, are absorbed, perhaps, in a more exquisite manner, in a modification of the same ecstacy.

arising from terror and pity.

100. It may be observed also, that the sublime, which thus flows from terror and pity in tragedy, exists not in the object frightened, or pitied, this would be absurd, these objects must have something else to interest you, that does not interfere with the sublime, as beauty, goodness, innocence, love, &c.;

How so arising.

and not wholly affected by the meaner passions of grief, fear, &c.; or if the story does not admit of their interesting you, they must possess something of a more malignant cast, equally opposed to the sublime: under these considerations, and as the sublime in tragedy exists in the object, that excites terror, and the object that pities, the contrast is materially heightened, if there were no other considerations, when the object, that excites terror, and the character that pities, are exalted by greatness, boldness, and dignity.

Modern objections to Aristotle.

101. Hence, therefore, we see, that the terror and pity of Aristotle, are not incompatible with what is above (sect. 99) assigned to the production of the sublime: he has, however, been found fault with by modern writers, but they are too apt to draw their arguments not from tragedy but from common life, where greatness, energetic boldness, and dignity, do not always exist: it must certainly be admitted, that the object, that is to affect us with the idea of sublimity, should have the whole three qualities above enumerated, viz. greatness, energetic boldness, and dignity, and not merely a portion of them: but it may so happen, that a terrible character may have no dignity, and a pitying character neither greatness, energy, nor dignity; hence it happens, that a snarling cur, a mad cat, or a snake in a dunghill are terrible, and an old fish-woman lamenting over her dead jackass, exhibits the character of pity, but in none of these is there a particle of the sublime: it would, perhaps, have been better, therefore, for general purposes, to have had recourse to principles more primitive and original, as greatness, boldness, and dignity,

only embracing such modification of terror and pity, as will combine all these three principles.

Poetry differs from Architecture.

102. As poetry differs so widely from Architecture, we shall of course find the causes, that produce greatness, boldness, and dignity, in Architecture, as remote from terror and pity, which produce them in poetry, as light from darkness. The origin of *greatness*, *boldness*, and *dignity*, or *dignified strength*, which is, perhaps, a term better adapted to our present purpose, have been illustrated, as far as the nature of so indefinite a subject admits, in sections 80, 92, 70 and 76, and those following them. In combining greatness, energetic boldness, and dignified strength, it may be observed, that they are qualities in some measure opposed to each other; it is the province of genius alone to combine, or contrast them with their proper force, and effect, and perhaps the greatest genius will have some difficulty in going beyond what is already effected in the Doric order, of which an ingenious Architect has observed, "Other orders have elegance, have magnificence, but sublimity is the characteristic of the Doric alone."—*E. Aikin on Modern Architecture.*

Sublime genius alone can produce the sublime.

Grandeur

103. *Grandeur* will, I think, be admitted to exist in many buildings, which are certainly not sublime, (see sect. 95;) it seems, however, to be very nearly allied to it; it has much of the greatness, much of the boldness, but not the austere dignity of the sublime, (see sect. 70, 76.) As this dignity in Architecture depends very much on the use of the *straight line*, perhaps we may infer, that in Architecture the greatest distinction between sublimity and grandeur

less dignified than the sublime.

arises from the form, as in the latter we should use the curve with greater freedom than in the former; when we consider the nature of Architecture, this will make a considerable distinction, and perhaps the archi-columnal scheme would be most likely to produce the character of grandeur. (See essay iv. sect. 38.) As in poetry, the sublime is said to be equally removed from the turgid and bombast, as from the cold and insipid, so in Architecture we should take care, both in the character of sublimity and grandeur, that their greatness, and boldness, does not degenerate into turgid and bombast, and their dignity into insipid austerity.

Beauty.

104. *Beauty* is a character very naturally opposed to sublimity: beauty, however, is a very vague term; it might be said, that all Architecture should be beautiful, there is, however, an idea attached to it, as a distinct character, which it will be necessary to investigate.

Burke and others.

105. From what may be gleaned from Burke, and other descriptions of the beautiful, we may learn that its qualities are, that it should be elegant and delicate; this corresponds with the accuracy, and concinity described to belong to *neatness* in section 73, that it should be comparatively small, and possessed of ornament; this corresponds with the concise distribution of ornament, described to belong to prettiness, in sect. 74, and that its parts should be, as it were, melted into each other, and varied in form; this corresponds with the easy curvilinear form described to belong to handsomeness, sect. 75. (See also sect. 59.)

106. Upon the whole, therefore, we may pronounce the character of the beautiful to be nearly composed of the neat, the pretty, and the handsome; here, however, as in sublimity, genius alone would have the power of exhibiting these contending qualities in their proper sphere; and to show the contrast between the sublime and beautiful, it is evident how opposed the component parts of the former, the bold, great, and dignified, are to those of the latter, the neat, pretty, and handsome. Beauty combines the neat, pretty, and handsome.

107. *Richness* is a character that speaks for itself, it is a character of a most meretricious kind, and though it may be combined with every excellence nearly in perfection, except taxis, its principal characteristic is ornament. Richness.

108. *Luxuriance* is only a step further in the use of ornament, than richness, and often treads very close on bombast. Luxuriance.

109. *Magnificence* is a character, which conveys to our minds ideas of princely and metropolitan splendour; indeed, there are very few single buildings, that ought to possess it; it is produced by a combination of all the most eminent perfections in one great, varied, and yet consistent design: if such could possibly be introduced into our buildings, there would, at least, be great danger of tawdriness. Magnificence.

110. It may perhaps be in some measure true, as we may learn from what has been noticed above, that particular modifications of greatness, boldness, and dignity, (see sections 80 and 92, &c. and 70, &c.) produce all the three characters of sublimity, grandeur, and magnificence, (see sections 96, &c. 103, The sublime, grand, and magnificent, distinguished.

and 109,) only that in sublimity dignity predominates, in grandeur boldness predominates, in magnificence greatness in its most extensive sense predominates. All the characters that have been considered in these essays, it may be observed, are to be traced in some measure in different specimens of the human face and figure; to the student, however, in physiognomy, such characters as these, being merely the characters attached to matter, furnish so little that is interesting in comparison of the intellectual delineations noticed between sections 43 and 56 inclusive, that they would be necessarily overlooked, as beauty and ugliness have nothing to do with either phrenological or pathognomical physiognomy.

These characters have nothing to do with physiognomy.

111. Though we have above assigned names to some of the different characters that may be displayed in Architecture, and have investigated some of the principles of their productions, it must be obvious, that names cannot embrace all, nor can rules wholly guide us to any one of their constructions. It is quite as possible, that if the powers of Architecture were properly felt, a particular character would be the province of a particular Architect, as that a particular style of painting is recognized in a particular artist; so true is this, that if any number of persons were to be desired to produce a design in the same character, or even in the same style or scheme, (see essay iv. section 16, et seq.) probably every one would produce something remotely different, though each might be in every respect without any glaring fault. Hence it happens, how difficult it is for any one to attempt to add a building in harmony with the design

We cannot embrace all characters.

Character belongs to talent.

of another Architect, where the feelings of both must necessarily differ.

Character of ornament should be attended to.

112. Ornament is an appendage to Architecture, which should not here be overlooked. Ornament is capable of perhaps more character than Architecture, inasmuch as there is less confinement to the rules of taxis, and a greater variety of form to select from; it is also for the same reason, more easy to produce character in it, than in Architecture: how useful, therefore, it must be, when properly disposed, to increase the characteristic force of a design; and how sadly often do we see in modern designs, all sorts of character in ornament, crowded together in one design: in a country, however, where we see the Doric, Ionic, and Corinthian orders piled one above the other, that the same thing should be done in ornament is not surprising. Such things are done from a wild idea about variety, a variety which becomes often a senseless confusion, without those two of its best supporters, contrast, and character, which though opponents of each other, may be so selected as to promote each other's powers, and exhibit the greatest, and noblest powers of the Architect. Had these things been understood in Rome and Britain, we should never have seen massy helices over the delicate acanthus leaves of the composite order, nor large square-formed and substantial porches, constructed with the flimsy tracery of the Gothic style of building, in the former case character at variance in the style itself, in the other the character of the eurithm of the distribution at variance with the style of the building.

Character brought about the same way in ornament as in Architecture.

113. Character is brought about in the same way in ornament, that it is in Architecture, and should always be in harmony with it: perhaps in cases where ornament has a use, it is better that no useless ornament should press upon it, at least where some dignity is aimed at; thus the specimens of the Corinthian order, fig. VI. and fig. VII. would be unquestionably more dignified, if the moulding under the corona were plain, not only as it would render the useful ornament in the frieze more important, but it would tend to support character much better, as it is impossible to have adjacent ornaments contrasted, without having them in different characters, which is always bad: if adjacent ornaments are to be in harmony, they should be continuous also, that is, appear to belong to the same scheme as the helices and acanthus leaves in the Corinthian capital, the former of which appear to grow out of the latter; in the case of mouldings this can hardly be done; so that here it is obviously more dangerous to introduce too many, than too few ornaments; the pruning-hook is more necessary than the hot bed and nursery for them; the man of taste is more inclined to lop them off, than to ingraft them, and to speak in the language of Horace,

Ornament should be curtailed in quantity,

"Ambitiosa recedet ornamenta."

HOR. A. P. v. 447.

Lamenting with Ovid the

"Œvo rarissima nostro
Simplicitas."

OVID, ars am. i. 241.

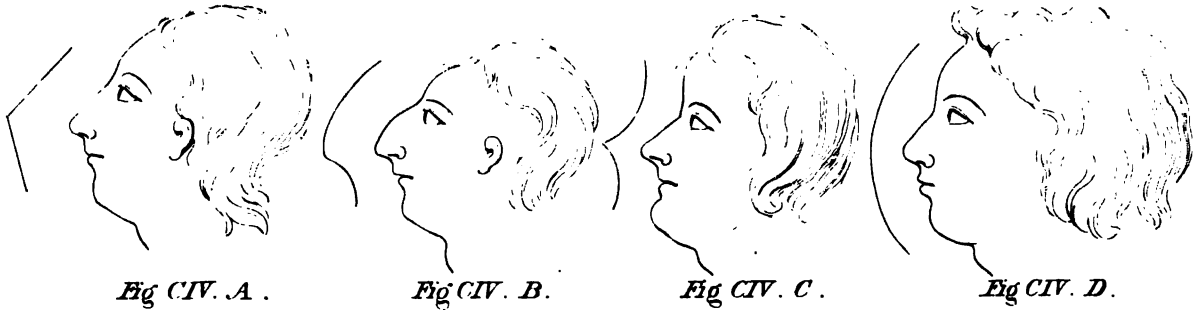

Fig CIV. A. *Fig CIV. B.* *Fig CIV. C.* *Fig CIV. D.*

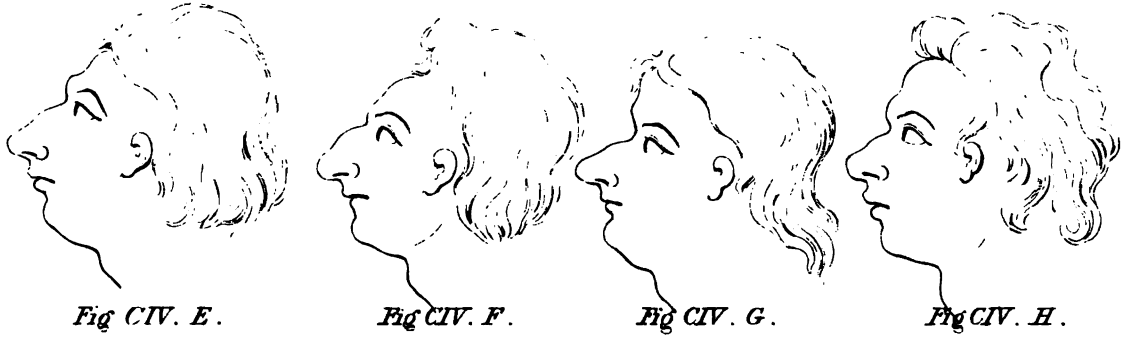

Fig CIV. E. *Fig CIV. F.* *Fig CIV. G.* *Fig CIV. H.*

Fig CIV. I.

Fig CIV. K.

Fig CIV. L.

Fig CIV. M.

Fig CIV. N.

Fig CIV. O.

Fig CIV. P.

Fig CIV. Q.

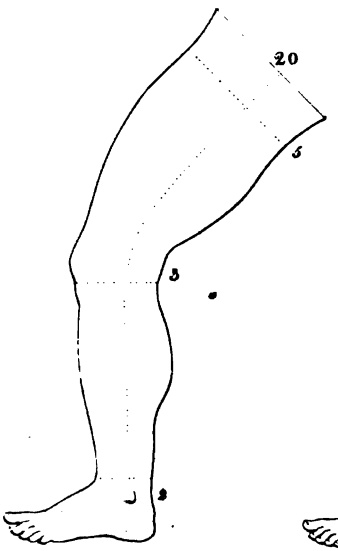

Fig CIV.

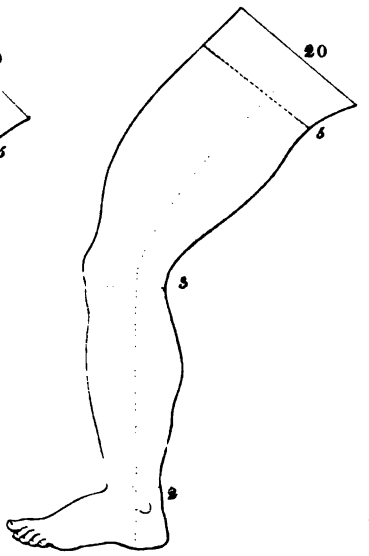

Fig CV.

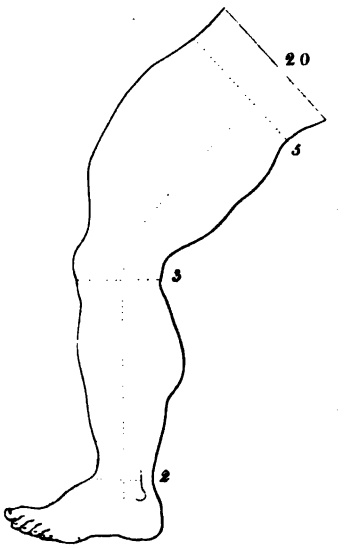

Fig CVI.

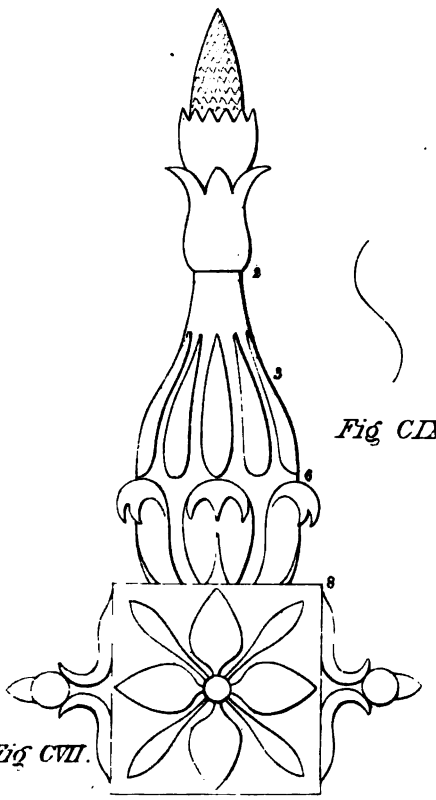

Fig CVII.

Fig CIX.

Fig CX.

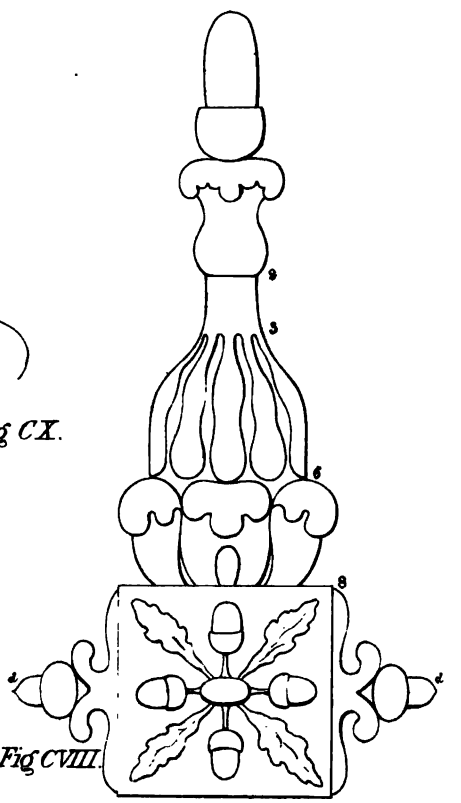

Fig CVIII.

and rendered perfect.

114. Though however we are to avoid introducing too much ornament, we should never forget, that when it is introduced, a use in its form, and situation, a contrast in its composition, and a proper character both in its proportion, and form, will always give it importance, if these several qualities do not interfere with each other: and we should recollect, as observed before, that to keep the qualifications of excellence distinct, is the most difficult task the Architect has to perform.

The character of ornament belongs wholly to Architecture.

115. It would be wrong to close this essay without one observation on ornament, that character in ornament belongs almost exclusively to Architecture, or at least only to other works of art, where the straight line forms the principal part of the design: if it were aimed at in painting, it would be a defect.

END OF THE EIGHTH ESSAY.

ESSAY IX.

CONCLUSION.

Truly our Architecture is in a sorry plight! Ought not the Freemasons to look to this matter?

MORNING HERALD, Nov. 8, 1827.

Architecture a learned science.

1. WE have now, I trust, investigated some of the leading principles of architectural perfection. We have seen the unlimited extent to which the art may be carried, so that considering the immense importance of each excellence here separately treated of, the mutual dependence of them on each other, the numberless modifications of which each is capable, and the difficulty of harmoniously, or what physiognomists would call, congenially displaying one set of forms, it is not surprising, that in countries where Architecture has been thoroughly understood and scientifically followed, an Architect was looked up to as a man of intellectual mind, and maintained a respectable rank in society. Hence it happened, that an Architect's pay in Greece, as we are informed by Plato, was from twenty-two to twenty-six times as much as that of a common builder, being ten

Esteemed in Greece.

thousand drachmæ, and five or six minæ the other, (a mina being seventy-five drachmæ.) In Rome, on the contrary, where Architecture was not understood, the professor was held in contempt, and considered on a level with a common auctioneer, as we learn from Martial, Despised in Rome.

> " Duri si puer ingeni videtur,
> Preconem facias, aut Architectum."

The great number of styles which exist in modern days, though they have not put Architecture on the best footing, have caused enough talent to be necessary to make the professor more respectable than in Rome; and it is to be hoped that as the art improves, Architects will assume their proper rank in society. Worthy of our cultivation.

2. It remains now, in conclusion, only to take a general survey of the whole scheme. In doing this let no one pass judgment on each passage, without having read the essays themselves, and giving them that thought which the subject so evidently demands; for this outline must necessarily be extremely short, intended not so much to give a general idea of the system, as to recall the ideas we have already formed of it to our mind. In the first place, then, all Architecture must be divided into foundation, support, and shelter, (essay iv. sect. 8): it is evident also, that every architectural form may be arranged, so as to exhibit one of those qualities: this subject, important as it is, is certainly not attended to as it should; we can scarcely go into any street in large towns without seeing numerous instances of irrational taxis. Recapitulation. Fourth essay. Foundation, support, shelter.

3. The next circumstance that occurs, is the division of Architecture into styles or schemes, which, as it depends on different modes of distributing forms, and applying them to different uses, is considered also in the essay on taxis, (sect. 17, and following.) Numerous plans might be adopted of accomplishing this without any dereliction of obvious common sense; in these essays Architecture is divided into,

Arrectarial scheme.

1st. The *arrectarial*, (sect. 17,) which embraces the most beautiful specimens of Greece; 2ndly. The

Fulcimental.

fulcimental, or buttress style, (sect. 32,) which is divided into the heads of flying, finial, and immediate

Archi-columnal.

buttress, (sect. 36;) 3rdly. The *archi-columnal*, (sect. 38,) composed of arches and columns, divided into two kinds, one with a trabeation between the arch and the column, and the other without, and which might again be divided into other heads according to

Monotrabeal.

the forms of the arches; 4thly. The *monotrabeal*, (sect. 45,) which is the simplest scheme, and of which there might exist numberless varieties, now quite un-

Pariefenestral.

noticed, and indeed uninvented; 5thly. The *pariefenestral*, (sect. 49,) which is as multifarious almost as the combination of forms themselves, of which we have ample proof in the variety of Gothic specimens alone, of which those in use are perhaps too much unconfined by any principle of either harmony, taxis,

Sectional.

or character; and 6thly and lastly, The *sectional* scheme, (sect. 52,) which has the faculty of being as multifarious as the last. To these may be added (what indeed cannot be traced) the styles, which are

Mixed schemes.

composed of two or more of the former; the danger in the use of these principally arises from the proba-

bility of transgressing the principles of harmony and character.

4. Taxis next embraces the consideration of the ευπρεπεια, or finishing touches of the design, under the heads of mouldings and ornaments; it will perhaps be found that all mouldings, not considering size or situation, may be reduced to four, the *ovolo*, the *tore*, the scotia, and cyma, (essay on taxis, sect. 61, &c.); mouldings produce but a small part of the effect in a design, and often spoil it by being too crowded; they have but a small part in the distinctions of scheme, or the variety of the art, therefore their names are immaterial. Ornament may be comprised under the heads, *formal*, *diffuse*, *simple*, and *mixed*, (id. sect. 72,) in which it is desirable to aim at utility, as much as in the bolder features of the design. The highest perfections in taxis are distinctness, efficiency, and relationship, which should pervade the design.

Mouldings.

Ornament.

5. The next, or fifth essay, enters upon the subject of proportion. Without recapitulating what others have said on this subject, it is only necessary to inforce the importance of Vitruvius's division into eurithm and symmetry; unless we have a clear idea of this, it is utterly impossible that any good effect can be produced. We have seen that eurithm respects the proportion of one whole, whether that whole be the whole building, or any whole member of which that building is composed, (essay v. sect. 5 and 6); the symmetry is the relative proportion of two or more such wholes, (id. sect. 8 and 9.)

Fifth essay.

Eurithm.

Symmetry.

6. The principle that next strikes our attention, that simplicity is the soul of elegant proportion, can-

Simple proportions.

not be too strongly enforced; it is of use both in the adjustment of our eurithms and of our symmetries, though in the former it produces little more than an appearance of exactness, (id. sect. 22, 26, &c.) while in the latter it gives that dignified impression, which is only to be elicited from the finger of taste.

7. There is perhaps nothing that requires so much consideration, as to determine when dimensions of parts should be equal, and when in contrasted proportion; numerous considerations will occur upon every case. There is only one further observation I would make in this place, which is, that when we consider the deceptions that may be effected by contrasted proportions, so as to make the small appear large, and the large small, the oblong appear square, and the square oblong, the round oval, and the oval round, it seems desirable, *to make those proportions equal, which, if contrasted, would have the effect of that contrast destroyed by the adjacency of other parts;* this plan will, in great measure, do away with the difficulties mentioned in essay v. sect. 32; such a plan would also tend to do away with what we know to militate against the first principles of elegant proportions, *fractions*, and that division of modules into minutes, which is the worst of modern innovations, (essay v. sect. 20): it would prevent useless distinctions, and make the module more apparent and important, (id. sect. 17,) as well as the points of measurement more distant, (id. sect. 29). Upon the whole, perhaps, many new ideas will occur to the experienced Architect on the reperusal of the fifth essay, and comparing it with approved Grecian speci-

Of deceptions in proportion.

Fractions.

mens. One general observation may at least be made with regard to proportion, that the beauty arising from the adaptation of proportion to use and character, will more than compensate for the meretricious awkwardness of useless variety in proportion.

Sixth essay. Diathesis.

8. The disposition of form in a style according to the principles of contrast and relief, which in the Athenian period may have borne the name of diathesis, forms the subject of the sixth essay. The contrast and relief, which is to be aimed at in diathesis, (sect. 8, 12, 13, &c.,) will be exhibited in the *position*, *form*, *proportion*, and *projecture*, (sect. 30,) and as form is divided into the heads of simple and ornamental, and proportion into eurithm and symmetry, we get other divisions of diathesis under those heads.

Four kinds.

Contrast of position.

9. The contrast of position has least existence in Architecture, though it occurs repeatedly in ornament; (essay vi. sect. 31;) what is most to be noticed in the diathesis of form and proportion, is, that as they are often very much blended together, it is desirable to get a distinct idea of their separate existence in order to use them with more force, (sect. 32, 33;) the diathesis of projecture belongs to parts only displaying shelter, (sect. 34.)

Of form and proportion.

Projecture.

Order of conspicuousness.

10. The object of this investigation is to discover what properties will render a part more conspicuous than another, or briefly, what is to produce the contrast, and what the relief. It is extremely difficult to say, in what order the degrees of conspicuousness of these qualities would be placed singly, except that a contrast of ornamental form is the most conspi-

cuous, and that of projection the next, unless excessive proportion occur also: when, however, we come to parts, which are composed of others, some of which have none, others one, or more of these kinds of diathesis in their composition, an obvious deduction will present itself, which is, that those parts which have no contrast in their composition, are less conspicuous than those that have one or more, and those that have one than those that have more, and so on in proportion. (See essay vi. sect. 48.)

Application of diathesis.

11. It only remains therefore to determine, what parts are to possess this conspicuousness; and this naturally points itself out by the *use and destination* of the parts. (See essay vi. section 50.) The examination of ancient specimens and nature, will tend very much to give a proper conception of the application of diathesis.

Seventh essay.

12. The seventh essay relates to the distribution of the compartments which form the ground plan, and

Distribution.

elevation of the design, (essay vii. section 3,) and here it is to be remarked, that though the external arrangement does not necessarily display the nature of, arises from the order of the internal arrangement, (id. sections 5 and 6,) which requires great attention to making the external eurithm, and symmetry good, while we do not injure the eurithm of each individual room.

Simple and complex.

13. Distribution is divisible into two heads, simple and complex distribution; simple distribution, whose general proportions are governed by eurithm only, without the existence of a symmetry of distribution,

is such as exists in buildings having no more than four sides, (id. sections 5, 8 :) whether every kind of simple distribution may with propriety occur, must depend on the style and destination of buildings; it may, however, be declared with certainty, that the more simple the distribution, the more dignified will be the display of the more chaste and dignified of the Grecian orders. (Sections 9, 10, &c.)

Simple distribution.

14. Whether the distributions in trabe-columnal Architecture, called antis by Vitruvius, ought to be esteemed, must also depend on the style. The prostyle and amphiprostyle, which admit antæ behind the pillars, also his other distributions, as they affect but little the external appearance in comparison of the distributions adopted by modern Architects, and as they belong principally to the modes used in Heathen temples, need scarcely be mentioned here. (Sect. 10.)

Vitruvian distributions.

15. Complex distribution, which is the ground work of an extensive variety, and which is governed by symmetry as well as eurithm, may be divided into seven heads: 1st, façade lateral appendages with straight parts; 2nd, the same with curved parts; 3rd, secondary lateral appendages with straight parts; 4th, fundamental appendages; 5th, secondary appendages with curved parts; 6th, elevated appendages with straight; and 7th, the same with curved parts.

Complex distribution.

Seven kinds.

16. A complex distribution is unquestionably the only legitimate ground for admitting more styles than one in a building; because having in it set on foot a contrast in the outline, it is consistent to carry it on to the greatest rational extent, preserving only the

Complex distribution requires great skill.

predominant harmony of character, which, however, as it is an opposite principle to contrast, and variety, will call forth in complex distribution, the greatest possible skill in the designer. (Essay vii. sect. 18, &c.)

Straight and curved appendages.

17. The only distinctions that affect the façade lateral appendages, which are distinguished from the secondary lateral appendages by being even with the roof, are the possessing one or more straight or curved parts; the same may be said of the secondary appendages, though it should be remarked here, what was omitted in the essay itself, that when curves are used in either the façade appendages or wings, it seems desirable they should also occur in the centre, upon the principle before mentioned, of making the centre not less conspicuous than the sides, the reverse of which would otherwise be the case, when we consider, that the curve is a more conspicuous form than the straight line. This is attended to in figures XCV. and XCVII.

Contrast should be conspicuous.

18. The contrast and relief in all complex distributions should be conspicuous, (essay vii. sect. 28,) in order that the side may not vie with the centre; this being attended to, the superiority of façade to secondary appendages will be sufficiently apparent: it must also be obvious, that the only way to make the latter appropriate, is to connect them well with the centre, (sect. 31,) and to use them oftener in a town, than in a solitary building. (Sect. 33.)

Fundamental appendages.

19. The most appropriate and dignified appendages are undoubtedly those, that are excrescences from the foundation, (sect. 36,) as they are part of the

general system of Architecture, and may be applied to simple as well as every kind of complex distribution.

Detached appendages and curved wings.

20. In detached appendages, (sect. 38,) and secondary lateral appendages with curved parts, a great deal of the same argument used before will occur; and in all cases the principle of contrasting curves with straight lines, and varying them in position is sufficiently obvious.

Elevated appendages.

21. As to elevated appendages, (sect. 41,) either with curved, or straight profiles, the great difficulty is, to give them appropriate taxis: in addition to this observation it may be a question, whether we have any style properly adapted to the support of a trabeation, which is to be surmounted by a dome, or indeed any elevated appendage. (Sections 44, 48.)

Of the support to them.

Towns, &c.

22. The subject of distribution necessarily brings to our notice those most extensive of distributions, the groupings of buildings that occur in towns. The great secret of art in all cases, is to apportion properly the opposite qualities of uniformity and variety; and hence, as the constructions in towns must necessarily possess a great proportion of uniformity, they afford the finest field for architectural talent. Upon the same principle, the art of landscape gardening, which is the very reverse of the former, as it possesses as much variety, as the other does uniformity, calls for similar powers; and in general it may be said, that whether we are to promote that variety or to check it, will depend on the style of the principal building. (Sections 64, 72, &c.)

Landscape gardening.

Entrance to houses.

23. The entrance to houses, perhaps more than the external accompaniments, should fall into the consideration of the Architect in making his primary distributions: in these the great object is to display in a dignified manner the modes of access, combining them with ornaments of a bold and striking nature. (Sect. 76, &c.)

General principle in distribution.

24. In referring distribution to general principles, we find in it the contrast of position, (sect. 83,) and of simple form (sect. 84) also the contrast of complex form, (sect. 85,) the eurithmic contrast, (sect. 86,) the symmetric contrast, (sect. 87,) and the contrast of projection, (sect. 88,) all which, when properly used, will afford scope for every conceivable variety.

Eighth essay.

25. Though it may be true, that the more extensive cases of distribution afford the finest field for the display of architectural talent, it is of course under the idea, that in collections of buildings we are to display every excellence of composition, and among others therefore character, the subject of the eighth essay; and perhaps no excellence requires so completely a pure poetical conception, or so necessarily draws forth in symbols the music of thought, as character.

Character.

Should touch the intellect and feelings.

26. It is in the harmony of character, that Architecture speaks as well to the intellect as the sensibilities, and combines as it were in itself the nerves, and sympathies of every other excellence. (Essay viii., sect. 8, &c.)

Its first essential uniformity.

27. The first essential to character is uniformity, (id. sect. 14,) which may be divided into four heads,

the *Uniformity of Use*, (sect. 17,) which suggests the propriety of making those parts similar, which have precisely the same use; 2dly, the *Uniformity of Form*, which, from its being more strongly allied to character, and often even taking the place of it, I have called characteristic uniformity. (Id. sect. 20, 26, &c.) 3dly, *Uniformity of Position*, (sect. 29,) which as contributing to that distinctness, which so materially aids the due effect of other excellencies, points out to us, that we should generally make parts nearly in a line, or nearly equi-distant, perfectly so, avoiding useless distinctions. 4thly, *Uniformity of Proportion*, (sect. 30,) which may be called harmony, and direct our attention to the avoidance of all contrasts in proportion, for which no good cause can be assigned.

Four kinds of use.

Of form.

Of position.

Of proportion.

28. As character arises from a peculiar use of the other qualifications of composition, and their modifications, it must be evident, that the varieties in it will be very numerous; and when we consider the variety of the prejudices, and feelings of individuals, it is not to be wondered at, that different people should admire different characters; (id. sect. 32;) it is, however, the business of the Architect, and of every artist, to analyse, and distinguish; he must do away with prejudices of every kind, whether in the contemplation of the human form, (id. sect. 33,) the objects of nature, or the fashion of the times. (Id. sect. 34.)

The great variety of characters,

and of tastes.

Artist should avoid prejudice, and enlarge his mind by study.

29. Still, however, great benefit will arise to the architectural artist from a knowledge of the other arts and of nature, as enlarging his conceptions of things: though as physiognomy, pathognomy, the distinction of characteristic form in the male, and

Unnecessary to recapitulate part of essay 8.

female of the human race, and some other subjects alluded to in the eighth essay, do not immediately belong to Architecture, it is not necessary here to notice them: we may proceed therefore to the consideration of architectural character.

Characters produced by proportion.

30. The character of lightness, which first occurs to us, can never be beautiful, unless combined to a certain extent with some other character, as of grace, and elegance: (Essay 8, sect. 68.) The same may be said of heaviness, which is admirable in a very few instances, unless combined with strength, and dignity. (Sect. 69.)

By diathesis.

31. Diathesis, and a character of strength seem capable of producing many modifications of dignity, (id. sect. 70,) though perhaps the purest, uncombined with greatness, and boldness, may arise from the diathesis of position.

By form and proportion.

32. Form and proportion will at least produce five definite characters, neatness, prettiness, handsomeness, strength, and solidity; I say definite, because we can at least form some distinctive idea of them, (id. sect. 73, &c.) though that idea cannot be quite satisfactory to every mind, as every mind will be governed by its own taste, and feelings; and perhaps the mind of the Architect will best produce that particular character which most suits his own frame of feeling. It can only here be urged, that perhaps the most perfect, and perhaps the most difficult characters, are produced by a combination of the greatest number of primitive qualities of composition. It is also desirable to learn, what style will produce particular characters.

An artist will produce a character best suited to his mind.

33. By the addition of more vigorous diathesis we

obtain the more noble characters, such as dignity, greatness, boldness, grandeur, sublimity, beauty, richness, and luxuriance. The noblest characters.

34. Greatness arises principally from well-contrasted proportion, or in fact symmetric, and eurithmic diathesis, particularly the former, combined with appropriate taxis; but as symmetric diathesis is liable, as we have before seen, to a great number of deceptions, we must take care, that those deceptions rather act in favour of, than militate against the character of greatness; one of the most common, and least complicated cases, in which symmetric deceptions destroy the appearance of greatness, arises from the use of sculpture, which must necessarily make a building appear less than it is, when of colossal dimensions. (Essay viii. sects. 82, &c.) Boldness or simplicity of scheme, style, or order, will very much promote greatness, (id. sect. 86,) as will also harmony of proportions. (Id. sects. 88, 89.) Greatness.

35. The character of boldness arises principally from well-contrasted projections, with, of course, rational taxis; the projections may be either those from the profile of the design, (id. sect. 92,) or that of the design itself (id. sects. 93, 94,) from the wall, which boldly throws out and exhibits the full force of the composition. Boldness.

36. We now come to the consideration of the sublime. As far as my humble investigations have led me, (id. sects. 96 to 102,) I am inclined to think, that in all the arts *greatness*, *boldness*, and *dignity*, or at least some modification of them, are the three characters, that combined produce the sublime, though The sublime.

different qualities, remotely at variance in each art, will form the foundation of these three characters in each art separately: in Architecture we have already considered each of these characters in a manner, that will lead us to the contemplation of the different kinds of the sublime, that may by possibility exist in Architecture; and perhaps we shall be more assisted in our notion of the sublime in *Architecture*, by saying, it arises from diathetic greatness, energetic boldness, and dignified strength, which are modifications of greatness, boldness, and dignity, better adapted to the principles of our art.

Grandeur.

37. Grandeur may, perhaps, be distinguished from the sublime, by being less austere, and more rich. (Id. sect. 103.)

Beauty.

38. The beautiful, (id. sect. 105,) may be analysed as exhibiting a combination of the qualities above described to belong to the neat, the pretty, and the handsome: richness is derived from ornament: luxuriance is only a degree beyond it, approaching often to the bombast.

Richness.

Luxuriance.

Magnificence.

39. Magnificence may be said to combine every noble character, properly relieved, and can only exist in a very extensive, as well as perfect design.

Sublime, grand, and magnificent, distinguished.

40. It may be desirable to recall our attention to the observation in section 110, in the essay on character, that the three characters of sublimity, grandeur, and magnificence, may be said to possess very strongly each of the three characters of greatness, boldness and dignity, only that in sublimity dignity predominates, in grandeur boldness, and in magnificence greatness.

41. What has here been said on the subject of character, eminently shows the imbecility of rules in such a subject, and how necessary it is for the Architect to think for himself, when he is aiming at the production of any character; it would, indeed, be almost as difficult to give rules for it, as it would to instruct the same person to paint in the different manners of Rubens, Vandyke, and Raphael. The essay on character is, however, not perhaps useless, as it will, at least, give us some idea of its nature, and importance, and lead us to make greater investigations as to its power, and its adaptation to our own individual talents.

Imbecility of rules for character.

Talent the best guide here.

42. The great benefits, that will accrue from this recapitulation of the whole system, is to bring it at once before our eyes, and to give the opportunity of making each excellence assume its proper force, either in being dependent on, or being more conspicuous than another, and thus to give the Architect the best possible means of applying each to his own purpose: but, as observed before, little benefit would arise, unless the artist considers not only this recapitulation, but also the more minute bearings, that are observable in the essays themselves.

This recapitulation brings all to a focus,

43. By the help of rules of composition, it is not too much to say, that a building of the greatest possible magnificence, extent, and propriety might be constructed with much more advantage, than could be done without them. What a fine opportunity, then, does this noble art offer for the employment of numbers of persons, and how much better would it be, instead of giving 10,000*l.* for a single picture, the

and gives us new powers.

work of but one man, and seen only by a few persons, and often only of imaginary value, to lay out the same sum in building, which would employ numbers of distressed persons, and would be seen by infinitely more spectators. Let me not, however, be supposed to advocate Architecture at the expense of painting, far from it; painting is an art which always has, and always will have its votaries: it is against the enormous sums of money given for old pictures, and not for modern works, that the above observation is intended; for perhaps the truth may be, that modern artists are not sufficiently paid. Pictures will always, however, have their value, and no Architect would decry an art, which affords so great an ornament to his own.

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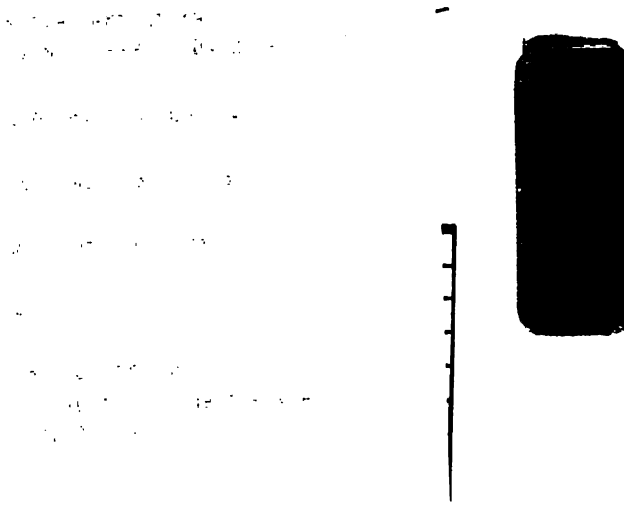

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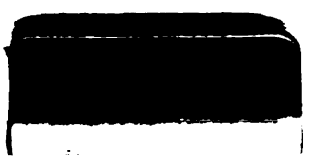

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